

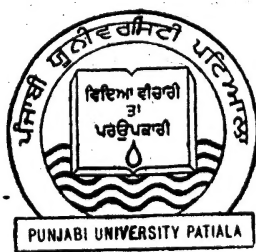
Linguistic Atlas Of The Punjab

presented by

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Punjabi University, Patiala

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Foreword

THE Linguistic Survey Project was inaugurated four years ago when Dr. Harjeet Singh Gill of the Centre National de la Recherche Scientifique, Paris was invited to join the Department of Linguistics at Patiala. The preliminary plan of the project was presented by Dr. Gill before a national seminar of linguists in July, 1968. Another seminar in which important linguists from the various universities in India and France participated was held in September, 1970 to deliberate over the socio-linguistic structural studies of the dialects of the Punjabi language.

THE maps included in this atlas demonstrate in no uncertain terms that the old popular nomenclatures of dialects have no scientific basis and it was unfortunate that Sir George Grierson depended largely on data collected by the untrained pathwaris and did not make any effort to draw maps. Linguistic geography, however, was a common discipline during his time on the Continental Europe since 1881. The inaugural atlases of Germany, Denmark and France by eminent scholars like Wenker, Kristensen and Gillieron are well known.

THE International seminar on Anthropological Linguistics which is being inaugurated by Professor Andre Martinet of the Sorbonne, Paris, is the happy occasion for the formal release of the Linguistic Atlas. Besides the hundred and one maps for the present State of Punjab and the older undivided cultural complex before the partition of India, the Atlas includes Phonetic Reader of twenty-five dialects and introductory notes on the salient features of the Punjabi language—tone and intonation, Gurmukhi Orthography, emphasis, coordination and sentence sequencing, styles, phrase structure, instrumental analysis of tones and pitch-features and etymological explanations of the words used in the maps.

Punjabi University
Patiala

Kirpal Singh Narang
Vice-Chancellor

Linguistics at Patiala

Dr. D. C. Pavate
Chancellor, Punjabi University, Patiala

From the very inception, the Punjabi University, Patiala, had the scientific study of Punjabi language and culture as its primary aim. During the last few years it has made significant contribution to the development of Punjabi as a medium of instruction at higher echelons of its graduate and post-graduate programmes. It was imperative that this pedagogic application be properly investigated and a coordinated study of modern socio-linguistic structures be undertaken. The Department of Anthropological Linguistics has followed this approach and has not ignored the emerging semantic patterns of our modern communication systems. It is good to know that this work has led to a better understanding of the basic structure of the Punjabi Language among scholars of repute.

I congratulate the Vice-Chancellor, Professor Kirpal Singh Narang, for developing this important centre of socio-linguistic research in North India.

It gives me great pleasure to welcome Professor and Madame Martinet to India. It goes to the credit of the Vice-Chancellor to invite a scholar of the eminence of Professor Martinet who has, in the past, been an honoured guest at the universities of Oxford and London and most of the institutions of higher learning in Eastern and Western Europe. His association with Patiala should prove most fruitful.

The study of language has always been the preoccupation of Indian scholars. The first great tradition of grammarians was climaxed by Pāṇini in 500 B.C. It was a tradition of extreme scientific rigour which combined the study of the expression system of the earlier Vedic and later classical Sanskrit with the overtones of the then prevailing Brahminical culture. The Punjabis may be rightly proud of this highmark of scholarship since the Punjab was then the centre of all cultural and intellectual activities.

In his famous book, *Language*, Bloomfield wrote:

“Indo-European comparative grammar had (and has) at its service only one complete description of a language, the grammar of Pāṇini. For all other Indo-European languages it had only the traditional grammars of Greek and Latin, woefully incomplete and unsystematic... For no language of the past have we a record comparable to Pāṇini's record of his mother tongue, nor is it likely that any language spoken today will be so perfectly recorded.”

This laudable estimate of our great linguist is no exaggeration. We had a long tradition of etymologists like Yaska and commentators like Bhartrihari. These linguists were obviously interested in the phonetics and grammar of the Vedas and other sacred texts. Their studies are grouped into two separate traditions. The first is that of the *Prātisākhya*s and the other that of the *Sikṣā*s. The *Prātisākhya*s concentrate on the pronunciation of the Vedas as the Atharva-*Prātisākhya* for the Atharva-Veda and Taittiriya for the Yajur-Veda. The *Sikṣā*s are supplementary readings and have a much broader scope. Pāṇini's *Aṣṭādhyāyī* and Patanjali's *Mahābhāṣya* refer constantly to the phonetic variations and accuracies but this religious preoccupation with exact pronunciation was so predominant that there are references to phonetic and grammatical categories even in such non-technical treatises as *Brāhmaṇas*, *Aranyakas* and *Upaniṣads*. Actually, the importance given to the accurate pronunciation of the sacred texts was so great that the direst punishment of descent to the hell of *Kumbhīpāka* was proposed for one who mispronounced the sacred verses. The approach to linguistic enquiry was not always very scientific. At the very beginning of the *Prātisākhya* we come across the following passage :

“The soul, apprehending things with the intellect, inspires the mind with a desire to speak; the mind then excites the bodily fire, which in its turn impels the breath. The breath, circulating in the lungs, is forced upwards and impinging upon the head, reaches the speech-organs and gives rise to speech-sounds. These are classified in five ways - by tone, by length, by place of articulation, by process of articulation and by secondary features...”

Alongwith such impressionistic observations, we have some very picturesque remarks:

“The nasal colour should arise from the heart, with a sound like that of bells : just as the milkmaids of Surāṣṭra cry ‘takrāāā’, so should the nasality be realised.”

(Sarvasammita-Sikṣā)

On vocalic-consonantal relationship :

“like a nail on the finger, or a pearl on a string, or a worm in the grass.” A.P.

On mātrā :

“1 mātrā is equivalent to the cry of the blue jay, 2 mātrās to that of the crow, 3 mātrās to that of the peacock, and $\frac{1}{4}$ mātrā to that of the mongoose.” (PS)

All the same, referring to the analysis of glottal articulation, W.S. Allen writes that “two thousand years and more before the sound-spectograph, ‘a-sound’ was not an unreasonable substitute for the fiction of a pure ‘glottal spectrum’.

This tradition was later on propagated by eminent scholars like Patanjali but unfortunately it became an exclusive affair of preserving the right accent and the right grammatical structure of one language. The Indian scholars by and large ignored the historical development of our growing socio-linguistic structures.

In Europe, the situation was not very different. The study of classical languages like Greek and Latin was the main concern of the Western grammarians. But these secluded studies did not continue very long.

One of the side-effects of colonialism was the East-West contact on linguistic and cultural level. The Europeans “discovered” Sanskrit and the Indians were struck by the structural similarities between Sanskrit and the Western languages. This led to the establishment of the Indo-European family of languages which cut across all racial and political boundaries. Suddenly, the Greeks, the Latins, the Slavs, the Persians, the Indians became cousins. In the sixteenth century, the

European scholars of the gypsy languages had already established convincing relationship between the dialects of North India and the various forms of speech common to the gypsies of Central Asia, Greece and Eastern Europe.

The cultural contacts continued to grow and the linguists and anthropologists worked to formulate new socio-linguistic groups amongst the American-Indians, the Bantus of Africa and the great Polynesian complex.

The inquisitive nature of man brought him face to face with new cultural realities. The classical scholars view everything as off-shoots of older languages or cultures. The basic hierarchical prejudices were not just the exclusive concern of the colonialists, even the most radical revolutionaries suffered from them. The economic and historical domination was taken as a symbol of cultural domination also. The discoveries of the most complex structures in the so-called primitive cultures shocked the old schools of thought. It was not easy for the economically privileged to accept cultural equality with the have-nots. Until the second world-war the only pressing problem was the eradication of colonialism and the introduction of economic socialism. The relevance of the anthropological and linguistic researches became obvious with the emergence of the so-called third world where the socio-linguistic problems became paramount. It necessitated the rewriting of cultural histories and the proper understanding of the hitherto totally neglected channels of human communication which included regional languages, folk-religions and folk-cultures. The social scientists who until now had worked in seclusion suddenly found themselves participating in the most urgent task of linguistic and cultural renaissance.

This task has, by no means, been very easy for it was not simply a question of concentrating on the so-called primitive societies, it was primarily a matter of a new point of view and a new methodology. The ideal was to give each socio-linguistic structure its due and to study each structure, historical or contemporary, as an independent cohesive unit. The notions of structure and function were applied not only to language and culture but also to history, philosophy and literature. Even classical Marxism was re-interpretted and thus began the latest intellectual confrontation between the old and the new.

Today the social scientists study trans-cultural mythological patterns as systems of philosophical meditation. The search is both for universal features as well as the traits which are distinctive to a particular group. The descriptive studies have served their purpose, now the concentration is on the understanding of the evolution of thought, speech, metaphysical perceptions, cultural and literary historical interpretations. It has opened an entire new era of scientific investigations.

We must see the Indian situation in the wider context of international scholarship and world-wide cultural renaissance. Fortunately, the racial, regional or political considerations play no role in linguistic and cultural diffusions. The intensive studies of languages as cultural phenomena help us to understand ourselves and our relationship with others. Languages are not just grammars and cultures are not just a sum of prejudices. We should try to comprehend the patterns of significance that are revealed through the study of their deep structures. We must not just concentrate on form, we must understand the content as well. It is in this context that modern researches in cultural semantics are most welcome.

I am happy to know that the Department of Anthropological Linguistics of the Punjabi University, Patiala, has concentrated on the study of language and culture as a unified phenomenon. The Linguistic Atlas of the Punjab, the Phonetic Reader, the significant patterns in classical Punjabi literature and folk-culture are its examples.

October 11, 1972.

Structural Dialectology

André Martinet
Professor of General Linguistics
Sorbonne, Paris

Forty—four years ago, on the occasion of the First International Congress of Linguists at the Hague, Prince Nicolai Sergeevich Trubetzkoy presented the programme of the Phonological School which may well be considered the first public manifestation of what was to develop into linguistic structuralism. One of the first proclaimed aims of the movement was the vindication and materialization of Ferdinand de Saussure's teaching regarding the necessity for the linguist of founding his research on scientific synchronic descriptions of languages.

This amounted to a fundamental revolution in the sense that what had, until then, been left to well-meaning amateurs, was from now on considered the main, or at least the primary, task of the science of language. Moreover, it became clear before long that the neat distinction between synchrony and diachrony, indispensable for the study of the former, automatically entailed a much better understanding of the aims and methods of historical linguistics.

For a long time, dialectology was hardly affected by the new approach. Dialectology, in those days, had its own well-trained personnel, its own methods and, above all, its own aims which, strange as it may seem, were fundamentally and exclusively historical. When we glance at the scientific output of pre-structural dialectologists, we come across atlases and monographs based upon actual observation and recordings of contemporary linguistic behaviour. But as soon as we try to make use of these for descriptive purposes and as we look at the studies derived from those collections, we discover that what scholars had in mind when they collected data on a great scale was to find the missing links in their reconstructions and to account for the evolution of the great languages on which their attention had actually been focussed at the start. Dialectologists, in those days, were pure and simple antiquarians intent upon discovering, in remote country patois isolated remnants of past linguistic splendour. Although I, for one, never was a dialectologist of the old school, I can easily understand that viewpoint when I remember the gratification I experienced when I discovered in my mother's native dialect a reflex of *imms*, the Latin word for "deep".

It is only fair to mention that some leading dialectologists of the past often went far beyond the mere collection of stray items and actually developed, on the basis of their observations, important theoretical contributions regarding the evolution of language and its transmission from one generation to another. But none of them has ever brought us nearer to an understanding of how a language works, of how much two forms of speech can differ without preventing mutual understanding, of the difference between a unilingual and a bilingual dialectal situation. In his monumental Linguistic Atlas of France, Gillieron, one of the founding fathers of traditional dialectology, presented, indiscriminately, local forms of standard French and forms of Romance dialects of France. There is no way of telling which of his informants were unilingual speakers of French and which were people speaking French with the village teacher or the parish priest, but, using among themselves, a so-called patois with vastly divergent phonological pattern, grammatical system, and lexical resources.

The first and main contribution of structural dialectology is precisely the insistence on the internal coherence of every linguistic usage. A dialect is not *the* language plus a few appendages; it is a whole that deserves to be considered and studied as such. In a first stage, at least, it should not be conceived in relation to any other language or dialect which happens to share with it a common origin or a number of phonological, grammatical or lexical features. In such matters, we should never be afraid of reduplications, because two items of different dialects (or languages) which look the same, are apt to be really different because their relations to neighbouring items are not the same in the two dialects.

One of the first problems structural dialectology has to solve is a terminological one. 'Dialect' is one of the most ambiguous-terms in the field of linguistics. Etymologically and originally, it is used in reference to varieties of the same language. In old Greece, Athenians, Boeotians and Spartans were all supposed to speak Greek, but with a number of serious differences which however did not seem to prevent mutual understanding. In the United States, today, the term is used in the same way and applies to the different local forms of American English. It is also used in reference to different social forms of the same language. It may well be that dialectal differences are of lesser importance and magnitude in present-day America than in ancient Greece, but the situation is basically the same in the sense that when people from different places or classes meet they expect the other fellow to understand what they say when they use their vernacular. There is no form of the language that is not a dialect.

In most of Europe, the term is used in reference to something quite different. A dialect may more or less be felt to belong to a given language, but less as a variety than as a deviation from it. What we find is a form of the language which is not a dialect, but the language itself, and, besides, a number of dialects, which are local forms of speech with no prestige. Some people speak the language, as a rule a national language; others speak only one of the dialects; others still speak alternately the language and one of the dialects, depending on whom they address. Mutual understanding among language speakers and dialect users may or may not exist, and the same applies among speakers of different dialects. Mutual understanding is, of course, a very difficult criterion to apply, since it largely implies passive knowledge, and this is apt to vary, in the same community, from one person to another, depending on how often people have been exposed to linguistic communication with strangers.

Users of the latter type of dialects are apt to evince a bilingual behaviour, i.e. to make use of different sets of linguistic habits, depending on whether they speak the language proper or one of the dialects. This situation originates when they find that they cannot achieve mutual understanding with some of their interlocutors when addressing them in the vernacular. In many instances, the difference between the two forms of speech is clear-cut and discrete: people choose between A and B, A being the language and B the dialect, or A and B being two dialects. There is nothing in between: the phonological systems are different even as there should be frequent phonetic identifications of one phoneme of A with one phoneme of B. In other instances, speakers are found to pass gradually from A to B or from B to A. If A is the language and B a dialect, the speakers feel they can gradually improve B so as to bring it nearer to A, or, the other way round, they can let A deteriorate into B.

These two types of bilingual dialectal situation may of course be two poles between which intermediate situation could be imagined and, in the long run, discreteness may yield to gradualness. But the distinction is clearly seen when a bilingual situation is doomed by a decision of parents to discontinue the use of the vernacular when addressing children. A passive knowledge of that vernacular is likely to endure as long as the older generations make use of it among themselves, but it will eventually disappear, leaving its victorious competitor relatively little affected by former linguistic conditions. If, on the contrary, gradualness prevails in the handling of the two linguistic forms in contact, the elimination of the dialect will also be gradual, and the eventual local form of the common language will retain many features of the defunct vernacular.

We undoubtedly stand in need of many new designations for opposing the various types of linguistic media. If, for simplicity's sake, we decide to disregard, at this point, such deviations as only affect the lexical plane, namely trade jargons, and the like, and concentrate on those which have their own phonology, morpho-

logy, and syntax, we are left, for scientific use, with the terms language, dialect and idiolect. A term like patois, whether it is used in reference to specifically French linguistic situations or not, is so definitely depreciatory that we had better avoid it altogether in scientific practice.

We talk glibly about languages as long as we operate with well characterized official national media such as German, Russian, or Japanese, with a supposedly well-defined phonological and grammatical system and standard dictionaries. But as soon as we come across people who are supposed to speak, say, Russian, but with a number of features deviating from standard we may wonder whether we, as linguists, should accept the popular verdict according to which we still have to do with Russian, or whether we should try to devise criteria which would enable us to decide how different two linguistic usages have to be for us to call them two different languages. The case of American or British English shows that terminological conflicts do arise when some people insist on speaking of an American language notwithstanding the fact that mutual understanding can in practice always be achieved and that most lexicographers, even if they give preference to certain spellings, rightly insist on building their dictionaries around what is common to both varieties, and adding, with due specifications, what is peculiar to British and what to American usage.

In such matters, the existence of political bodies with an official language of their own plays a great role. No linguist would think of disputing the existence of two distinct languages, Czech and Slovak, in spite of their factual similitudes. But when there is no official recognition for a linguistic medium, we may be faced with difficult problems. Catalan is officially recognized neither in Spain nor in France, but there is, in Spain at least, a Catalan standard used both in speech and in print for books and journals. Linguists would not hesitate to refer to Catalan as a language. Its northern neighbour, Occitan which enjoys no official recognition either, would not, at this point, be called a language, because there does not seem to be so far any generally accepted Occitan standard so that it only exists as a complex of more or less different varieties. The situation of Breton is not, after all, so very different, but whereas the Occitan varieties can always be identified as southern forms of Gallo-Romance, the various forms of Breton stand all together by themselves both linguistically and geographically, so that no one would hesitate to speak of a Breton language irrespective of whether it exists under the form of one or of several standards.

We have already seen that the word dialect has two very different meanings. In reference to bilingual situations, I have proposed to label 'dialect 1' the local form assumed by the standard language in a certain province or region, and 'dialect 2' the corresponding vernacular. But when the vernacular is nothing but the local form as the standard languages, there is no need to specify, and just dialect could be used if it were not that the people concerned insist on their speaking the language and not a dialect. This shows that 'dialect' can only be used in reference to varieties of standard where the term has not been debased through being applied to generally despised vernaculars. This affords a good illustration of how words, and linguistic items generally, assume definite meanings and values only by reference to others of the same type to which they are opposed.

It may happen that standard and vernacular do not belong to the same genetic family of languages, or pertain to distant branches of the same group. In such cases, a merger of the two linguistic media in the direction of standard is far less likely than in the case of closely related ones. But from a sociolinguistic standpoint, there is no clear-cut difference, since the vernacular may have, through the ages, been flooded with loans from the standard, so that some feeling of dependency must exist in all cases.

An attempt could be made to distinguish between regional dialects and village dialects, the former having a much wider currency than the latter. Actually such a need occurs when comparing the dialectal landscapes in two different countries. Differences in this respect usually stand in relation to the status of the standard. If its establishment as the official language of the country is recent, we may expect that only a fraction of the population has a satisfactory command of it, and that most people will find it easier to use their vernaculars even when dealing with strangers whose speech is not by far identical with their own. In the process, people get used to other forms or accents. They understand other words and may finally adopt them in their own usage. Thereby mutual understanding is maintained or developed throughout a province, and people are then apt to speak of the dialect of that province, even if the vernaculars actually diverge from one village to another. If, on the contrary, the official language has been in use for many centuries, either in that capacity, or, may be, to start with, as a common trade language or as a literary or cultural language it may have spread with the help of schools or been favoured, among males, by the existence of conscription. When most people can speak it if necessary, it will soon be felt by many that it is less trouble using it when addressing strangers than trying to make one's own vernacular understandable. This spells the doom of vernaculars. But for a while, they will be preserved as the normal media within the family and among people who meet daily. Since this is the status of what remains of French patois, I suggested that we could oppose patois situations, where this is the case, to true dialect situations where vernaculars are supposed to enjoy a much wider currency. But then patois situations would appear to be unstable that little would be gained by coining a specific designation for such an evanescent phenomenon. Actually, we find a great variety of dialectal situations, each deserving a specific description rather than a bare designation. For exactly the same reason, I am not convinced much would be gained by adopting the distinction, proposed by Charles Ferguson, between bilingualism and diglossia.

What has been felt by structural dialectologists as a challenge is the existence of interdialectal communication. In this connection, the term dialect is given its meaning of variant of a given language, and hardly that of a linguistic medium of limited currency spoken concurrently with a standard language. If the basic condition of the functioning of linguistic communication is the existence of a system common to all speakers, how can we explain that people with partially different phonological and grammatical system manage to get along as we know they do? Lexical variation does not seem to have attracted the attention of structural dialectologists, probably because it is felt that lexical differences often mirror actual differences in the objects referred or the comportments alluded to, and that the terms in use in another dialect will be learned as we all learn new terms as the designations of new things. In the case of different forms the same referents, the perception of the referent will more often than not afford the necessary clue. Besides, lexical items belonging to other dialects than one's own are often part of the passive linguistic knowledge of those who are likely to become involved in interdialectal communication. All in all, context and situation should prove helpful in most cases, and this should apply wherever significant units are at stake, therefore also in grammatical matters.

Variations in phonological systems are actually the domain on which the attention of specialists have been focussed. As early as 1946, a solution of the problem was presented for French in the form of a minimum vocalic pattern retaining only some of the vocalic oppositions. It is based upon observations showing that when a distinction is based on an opposition which exists only in some usages of French, care is usually taken to let the context indicate what word is meant. Since the distinction between front /a/ and back /a/, as in *patte* 'paw' and *pâte* 'paste, dough', is far from general and often realized in different ways so that speakers do not perceive it if the pairs, such as *tache* 'spot' *tâche* 'task', are restricted to contexts where no confusion can arise; the latter, *tâche*, for instance, is hardly attested outside of set phrases.

Soon after, in reference to English, the concept of over-all pattern was evolved. In the case of English, the problem is less one of how to avoid cases of threatening homonymy than of preventing, in interdialectal communication, the misinterpretation of one phonological unit for another, e.g., the American vowel of *cod*, the fish, being perceived as that of *card*, a piece of cardboard.

More recently, an Argentine scholar has tackled the problem of interdialectal communication in Spanish. While, in French and English, the main variation are vocalic, in Spanish they are, in practically all cases, consonantal. The Spanish study confirms the view that the situation varies a good deal from one language to another. Still, a few common features emerge from the different treatments: interdialectal communication is difficult if, everything else being equal, the participants have no previous experience of it; educated people who may have become acquainted with dialectal variations through literature and have often had more frequent contacts with people of all origins, normally achieve better scores than uneducated stay-at-homes; many people can, after some time, equate their own phonological units and those of their interlocutors, even if physically widely different; this is achieved through an identification of words with the help of context and situation, which leads to establishing a pattern of equivalences for those phonemes whose performance differ from one dialect to another: a Spaniard who hears his Argentine interlocutor pronounce the sequence [ka'bazɔ] in the presence of a horse will identify it with his own [ka'baɾɔ] and may, after a number of similar experiences, learn automatically to equate the Argentine's [3] and his own [λ].

It goes without saying that inasmuch as intercommunication can be established among people speaking closely related languages, every party using his own, say, between a Dane and a Norwegian, similar behaviours and patterns will be observed for dialects. It will be found that interdialectal and interlingual communication have many features in common.

Much remains to be done in the field of structural dialectology. Accurate description of the most varied forms of dialectal situation will be needed before we can venture to present a classificatory scheme. I am confident that a thorough investigation, such as the one which is being prepared at Patiala under the able guidance of my friend Harjeet Singh Gill should prove not only invaluable for a better understanding of the linguistic and sociological make-up of the country, but also a very important contribution to general dialectology and thereby to general linguistics as a whole.

Patiala, October 11, 1972.

Five Articulations of Linguistic Communication

and

Cultural Semiology

Harjeet Singh Gill
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Professor André Martinet has defined language as a doubly articulated phenomenon. Morphology and syntax are the manifestations of the first articulation and the phonetic or phonologic realisation is the second articulation.

If I may be allowed the sacrilege of extending this number, I would like to present linguistic communication as a system of Five Articulations.

The third articulation is related to the first. Generally, the morphologic or syntactic categories refer only to the expression system and conjugation or some sort of morphemic analysis is all that we get in old as well as in modern grammars. However, it is common knowledge that the grammatical labels of past, present, future or preposition—postposition, article, singular, plural have radically different references to the actual semantic universe from one language to another. The mere fact that something that is 'past tense' in one language may have to be changed into the grammatical past, present or future of another shows that the actual time references are of paramount importance to understand the semantic framework of each language.

For the French 'present', we have 'future' in English as in : En deux jours je suis à Fontainebleau. (In two days I shall be at Fontainebleau). An ordinary French-English comparative grammar will refer to the fact that the French 'present', Je parle, may be translated as 'I speak, I am speaking or I do speak'. For the French 'past historic', Je parlai, we have in English, I spoke, I did speak. For the 'future', Je parlerai, the English equivalent may be 'I shall speak or I shall be speaking' and for the so-called pluperfect, J'avais parlé, the English might say either 'I had spoken or I had been speaking'. We run into really interesting situations when we have to render the French 'present' into some category of the English 'past' as in 'J'habite depuis quarante ans la même maison' will in English be 'I have been living for forty years in the same house.'

These examples can be multiplied and similar incongruencies from one language to another can be shown in other aspects of grammatical structure. But in spite of the fact that the real semantic universe is far more important than the formal categories, very little emphasis is given to this articulation of linguistic communication even in the most recent linguistic theories. The so-called deep structure is only for the understanding of a given sentence or a set of sentences but it has nothing to do with the over-all semantic pattern. And, it is surprising to note that nearly thirty years of researches in linguistic behaviour has not led us any farther from the naive statements of Whorf on English or Average Indo-European tense system, whatever that means, and its correlation with cultural or scientific outlook. The extreme divergencies in tense categories of French and English and the similarities in cultural, religious and scientific outlook of these two people vis-à-vis, for example, the Arabs or the Asians show how wide off the mark Whorf's researches were and of those who directly and indirectly follow him. Its latest avatar may be seen in Chomsky's Cartesian Linguistics.

The fourth articulation may be called the cultural content. No language is spoken in a void. Expression and content systems are very closely related. We have words and expressions for our professional and cultural requirements. No language of the world can describe the farmer's life in Bahadur Garh more adequately than the local Punjabi and similarly a village in the French Alps cannot be depicted in any form of Punjabi. There are two reasons for this. Firstly, Punjabi may not have words for certain items and processes prevalent in that part of France and secondly, which is hardly ever considered seriously by linguists, is the very nature of different expression systems. Each cultural process has not only different words but a certain semantic connotation in the very form itself that cannot be rendered into another expression system. It is because each professional process such as making *Chapatis* or working on the farm or the ritual of a particular cultural event is heavily charged in its very expression system, by its metalanguage, idiom, and, in general its over-all semiological connotations. There is no question of finding equivalents. The form itself carries a part of the content. Or, we can say that the *form is content*.

The fifth articulation of linguistic communication is embedded in the social, religious, ritual, historical, literary and mythological heritage of each culture. Involvement with this aspect of linguistic articulation may sound a bit ambitious but we can never understand language if we ignore this fundamental channel of conveying cultural signification. It effects profoundly the expression system of each language and this is the only reason why certain renderings sound funny when we go from one language to another. Whether we realise or not, we are, at the same time, going from one cultural world to another cultural world.

These five articulations of linguistic communication have far reaching consequences in terms of language acquisition, language teaching, translation and, in general, the over-all expression system of a language. The graded system of language teaching so popular in modern linguistic circles is the worst method one could ever imagine unless, of course, the aim is only going to the bazar to buy bananas. This military parade of secluded grammatical categories results in complete speech paralysis. It is natural that the grammatical explanations be graded because that is the role of the linguist or the teacher but a group of artificially constructed sentences out of context or in a forced context do not do any good to a person whose interest lies not just in what is past tense but in how and where it should be used. The most important thing to note is that if in a certain context, language A has past tense, language B may have future and the tricky problem is that it is not always so. In other words, these grammatical labels have a range of coincidence though the total range involves many other aspects.

What is most neglected in translation work is the fact that the *form is content* and the more one adheres to the expression system of language A, the farther one goes from the content of language B. And, in case, the text translated is a major cultural document of a given language, the task becomes extremely complicated. The classical blunder in this respect was committed by the UNESCO translation of some of the sacred hymns of the Sikh Gurus. There were basically three steps. The first rendering was done by the Sikh theologians who were more interested in the content and less in the form of the English language. At this stage, the translations represented certain schools of Sikh theology to which these translator-commentators belonged. At the second stage, the whole thing was taken up by another gentleman who had some acquaintance with the texts but who was preoccupied by the expression system of the English language. Enough harm was done at this stage but it was still not disastrous. Then, there was the third stage where an English poet, who could not tell the difference between a Sikh and an Eskimo and did not know a word of Punjabi, "improved" upon the previous renderings. The end-result of this process is that now we have a few more pieces of good English poetry, as if there was any dearth of good poetry in the English language, and the content of the old texts is hardly recognisable in the English form.

Translating from Punjabi to English is obviously a major problem but the fact that the form is content can be demonstrated from such closely related socio-linguistic complexes as Punjabi and Hindi or Urdu and Pahari. Here is an example of the famous passage from Waris Shah's Heer rendered into Hindi :

ਡੋਲੀ ਚੜ੍ਹਤੇ ਹੀ ਹੀਰ ਨੇ ਬੈਠ ਕੀਏ
ਮੁਝੇ ਲੇ ਚਲੇ ਬਾਬੁਲ ਲੇ ਚਲੇ।
ਮੁਝੇ ਰੋਕ ਲੇ ਬਾਬੁਲ ਰੋਕ ਲੇ ਤੂ
ਡੋਲੀ ਬੈਰੀ ਕਹਾਰ ਲੇ ਚਲੇ ਵੇ।
ਦੇ ਚਾਰ ਘੜੀ ਭੀ ਨ ਚੈਨ ਪਾਇਆ
ਦੁੱਖ ਦਰਦ ਮੁਜੀਬਤੋਂ ਸਹਿ ਚਲੇ ਵੇ।
ਮੇਰਾ ਕਹਾ ਸੁਨਾ ਸਭ ਮਾਫ ਕਰਨਾ
ਕੁਛ ਰੋਜ਼ ਤੇਰੇ ਘਰ ਰਹਿ ਚਲੇ।

ਤੁਝੇ ਰਾਝਨਾ ਰਬ ਕੇ ਹਵਾਲੇ ਕੀਆ
ਹਮਾ ਦੇਸ਼ ਮੇਂ ਬਾਲਿਮੋਂ ਕੇ ਚਲੇ।
ਮੇਰੇ ਬਾਦ ਖਬਰ ਤੇਰੀ ਕੌਨ ਲੇਗਾ
ਤੇਰੇ ਭਾਗ ਹਮੇਂ ਤਨਹਾਈਆਂ ਵੇ।
ਮੁਝੇ ਔਰ ਉਮੀਦ ਬੀ ਔਰ ਹੁਆ
ਕੀ ਰੱਬ ਨੇ ਬੇਪਰਵਾਹੀਆਂ ਵੇ.....

And, another from Mirza Ghalib's couplets translated into Pahari by a poet of Himachal Pradesh :

Urdu : ਦਿਲੇ ਨਾਦਾਂ ਤੁਝੇ ਹੁਆ ਕਿਆ ਹੈ ?
ਆਖਿਰ ਇਸ ਦਰਦ ਕੀ ਦਵਾ ਕਿਆ ਹੈ ?
Pahari : ਭੋਲਿਆ ਮਨਾ ਬੋ ਤਿਜੇ ਹੋਈ ਗਿਆ ਕਿਆ ?
ਦਸੇਂ ਮਿਜੇ ਕੁਥੀ ਇਸਾ ਪੀੜਾ ਰੀ ਦਵਾ ?
Urdu : ਕੋਈ ਉਮੀਦ ਬਰ ਨਹੀਂ ਆਤੀ
ਕੋਈ ਸੁਰਤ ਨਚਰ ਨਹੀਂ ਆਤੀ।

Pahari : ਕੋਈ ਬੀ ਨੀ ਆਸ ਬਰ ਆਵਾ-ਦੀ।
ਕੁਜੇ ਬੱਖੇ ਸੁਰਤੀ ਨੀ ਸੁਝਾ ਦੀ।
Urdu : ਹੈ ਕੁਝ ਐਸੀ ਬਾਤ ਹੀ ਜੋ ਚੁਪ ਹੂੰ।
ਵਰਨਾ ਕਿਆ ਬਾਤ ਕਰ ਨਹੀਂ ਆਤੀ।
Pahari : ਕੁਜੀ ਗੱਲਾ ਕਰੀ ਰੋਹੁੰਦਾ ਚੁਪ ਚੁਪ।
ਕੁਣ ਗੱਪ ਬੋਲੁਣਾ ਨੀ ਆਵਾ ਦੀ।

The ridiculous situation in these two renderings is more obvious because we are familiar with the semantic connotations of the forms of the words and the expressions which are inseparable from their content. The form-content correlation needs to be emphasised especially in the context of coining new words.

One of the major concerns of modern times is cultural semiology. It involves the fundamental problem of historical continuity and the new emerging structures. In some circles, structural activity is simply a matter of discovering patterns and synchronic static descriptions. Patterns and ordering are nothing more than arranging and classifying data. Our main aim is to comprehend the dynamics of a given structure which would help us to place this structure, whether it is linguistic, philosophical or religious, in a certain historical context and at the same time which presents us with its epistemological cut and a new independent whole. Recently, an English scholar used the hundred years old defunct historical method to study the *Janam Sakhis* of Guru Nanak and attacked the lack of the so-called historical facts. Our "scholars" have been baffled by this "western methodology", as if there is only one western methodology, and cannot figure out what to do with it. What needs to be realised is that although every cultural document has an historical context, there is never an historical void, what it reveals is primarily a structure of philosophical signification. Several years ago, there was a lively debate about the influence of Kabir on Guru Nanak and to prove or reject this influence the only effort that our cultural historians made was to prove that Guru Nanak was born before or after Kabir. Finally, Dr. Monan Singh Dewana wrote a doctoral thesis and "convincingly proved" that there was a big margin between the worldly years in Guru Nanak and Kabir's lives and so Guru Nanak was not influenced by Kabir. Strangely enough, no scholar bothered to study the conceptual structures of these two thinkers to see where the fundamental differences were.

Whether we are concerned with the relationship between Hegel and Marx, or Bhakti movement and Guru Nanak, or Indian mythological framework and Guru Gobind Singh's works, or Sanskrit and Punjabi, the problematics is fundamentally the same – that of the epistemological cut which gives rise to a new structure and, at the same time, ensures historical continuity.

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Tones in Punjabi

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The presence of tones was for a long time neglected by the linguists because they did not find them in most of the European languages. Now we know that the tones are quite common : the majority of the languages of Africa, south of Sahara, the languages of Oriental Asia and the native languages of Mexico and the west of North America are all tone languages. The tones are prevalent also in New Guinea and New Calidonia.

In the Indo-European family, Punjabi is not the only language with tones, the Scandanavian languages (Swedish, Norwegian, Danish), the Yugo-Slavic languages (Slavic, Serbo-Croate), and Lithuanian have tones as their distinctive feature. The ancient Greek also had tones.

From the diachronic point of view, the tones develop either from a syllabic contraction (as in Scandanavian languages) or from the loss of older laryngals (as in Lithuanian and Slavic). Punjabi, however, is the only Indo-European language where the tones have developed from the consonantal mutation i.e., from the loss of a series of initial consonants which merged with another series. This, in fact, is a modification of the laryngal articulation of the occlusives. It should be interesting to note that the same mutation with the same result occurred in Tibetan and in the majority of the languages of Oriental Asia.

Another point to be emphasized is the importance of the dialect surveys to the general linguistic theory. To verify a law, we cannot have an artificial laboratory experiment as in physics or chemistry. We need to find an experiment which has already taken place. It is in this manner that Punjabi has been able to establish close rapport of tones, accent and length of vowels about which the earlier phonologists had formulated the so-called laws of incompatibility. Thus, the formulation and the verification of general laws by actually established facts helps us to revise the notions that were once taken for granted.

For example, we have the pronunciation of Sanskrit which was the basis for the comparativists to reconstruct Old Indo-European. The comparative method showed that the voiceless aspirated series was not older and could be explained as a development from an earlier consonant cluster (stop+laryngal). The laws of voiced aspirates presented other difficulties because the aspirates had an extra mark and were more frequent than the simple voiced consonants.

Now, if we compare the linguistic situation of Punjabi with consonantal mutations of Tibetan, Chinese and Thai, we realise that the voicelessness reached the series of simple voiced consonants and the series of voiced aspirates is only a stage appearing during the course of this mutation which is sometimes stabilised locally as in the Wou dialects of Central China.

If we admit that the so-called series of voiced aspirates were really simple voiced consonants, we have also to accept that these simple voiced consonants were "marked" in opposition to the preceding series. We find such marked voiced consonants in Sindhi in the preglottalised voiced stops. This would then be considered as a retention of an old feature. These preglottalised voiced consonants are found in other regions also. However, where they are better known, it has never been stated that they develop from simple voiced consonants. When they are recent as in Vietnamese, they develop from voiceless occlusives and when they disappear, they become simple voiced. I, therefore, think that the direction of the evolution of the implosives of Sindhi proposed until now should be completely reversed : their glottalisation is definitely an old feature. And for the reconstructed Indo-European, we should think of the consonantal system of Oriental Armenian preserved in Caucause-three series of stops : ordinary voiceless (slightly aspirated), voiceless glottalised (which become voiced in western Armenian as in other Indo-European languages except in Germanic) and voiced which in other dialects of Armenian become voiced aspirates, voiceless aspirates or simple voiceless. We can summarise what happened in other Indo-European languages : in Celtic, Lithuanian, Iranian we have voiced consonants which become voiced aspirates in India (except in the Punjab), and voiceless aspirates in Greek and Latin.

All evolution of the Indo-European consonantal system thus takes place in these two series : the glottalised consonants become voiced and lose their glottalisation but the voiced series remains distinct from the preceding series and gradually acquires aspiration and voicelessness. The limitation of the law of Grassman may be explained as the dissimilation of two voiced aspirates of the root but it does not apply to languages which never had voiced aspirates. The consonantal mutation of Punjabi which is responsible for the development of tones is not, therefore, a curious anomaly. On the contrary, it is situated in the ensemble of the evolution of the Indo-European system.

Punjabi thus is in a unique position : geographically, it links the Aryan languages of India to all the Indo-European languages and, typologically, with its consonantal mutation, it resembles Tibeto-Burman, though in reality this development is in the purest Indo-European logic.

Salient Features of the Punjabi Language

Harjeet Singh Gill
Henry A. Gleason, Jr.

- ▢INTRODUCTION ▢PHONOLOGY - VOWELS AND TONES,
TONES AND INTONATION
- ▢GURUMUKHI ORTHOGRAPHY ▢EMPHASIS
- ▢COORDINATION AND SENTENCE SEQUENCING
- ▢STYLES ▢TEXTS

Salient Features of the Punjabi Language

1. Introduction

Punjabi is an Indo-Aryan language and as such has gone through the normal linguistic development from Old Indo-Aryan to Middle Indo-Aryan branching off into several modern Indo-Aryan languages like Hindi, Marathi, Gujarati, Bengali, Oriya etc. The two main characteristics of the phonology of Punjabi are the evolution of tones, presumably from old voiced-aspirates interacting with still older laryngals of the Indo-European stage and the so-called accent of the Vedic dialects, and the retaining of the Middle Indo-Aryan geminates. The simplification of the numerous consonant clusters of Sanskrit is common to all modern languages of north India though the induction of Sanskritised words is quite prevalent in these days in the literary expressions. Another distinctive feature of Punjabi seems to be the retention of a large number of pre-Aryan words for place-names and professions. All of these words have retroflex sounds which was obviously an Indian development (because of interaction with the pre-Aryan Dravidian settlements in the Punjab) in the Indo-European phonologic system. Researches in this field are due mostly to Dr. Mohan Singh Dewana, former Head of the Department of Panjabi, Panjab University, Lahore and Chandigarh.

On the literary side, the standardisation of the Punjabi language witnessed a fusion of complex and varied tendencies from the very beginning. After the miscellaneous writings of the earlier Yogis led by Gorakh Nath of undetermined period, the first great poet of our language was a Muslim-Sufi poet, Farid Shakarganj who lived in Multan from 1173 to 1265. In the earlier period are also included the writings of Chand of the twelfth century and Amir Khusro (1253-1325).

From the fifteenth century onwards the structural process of reaction, reflection and creation is complete. On the one hand we have the spiritual writings of the Gurus, beginning with Guru Nanak (1469-1538), which augmented a new religio-cultural movement and gave it its proper idioms and expressions. The first phase of the upsurge of this renewed metalanguage was over by the seventeenth century with the writings of the tenth and the last Guru of the Sikhs, Guru Gobind Singh.

During the same period we had a powerful cultural undercurrent of the Sufi saints who secularised the religious categories and put them in their proper spiritual context interacting with local traditions. At the head of this movement was obviously the twelfth century poet, Farid Shakarganj. Other important figures who transformed the Punjabi idiom into a suitable vehicle of Sufi thought are Bulleh Shah and Shah Hussain.

The third most important literary tradition in the development of our expression system is the writing in verse of our folk tales of love and courage. The major themes of Heer, Sassi, Sohni, Puran were written several times by some very important poets. These tales are long poems, somewhat like epics though quite different in execution, which are excellent ethno-linguistic texts of the sixteenth, seventeenth and eighteenth century Punjab. These *Qissa* writers, as they are popularly referred to, belong to all the three predominant religions of the Punjab—Islam, Hinduism and Sikhism—though a majority of them are Muslims, the most celebrated being Waris Shah, the author of Heer.

Structural analyses of the different versions of these popular folk and mythological tales are important for the proper comprehension of the overall semiological patterns of the Punjab that belonged to a complex of Hindu-Muslim-Sikh culture. At present three such studies are undertaken by the scholars of the Department of Anthropological Linguistics. This programme includes Puran Bhagat, Chandi di Var and Vichittar Natak as transformed by Guru Gobind Singh and the different versions of Heer.

The Punjabi Speaking Region: If we take tones, the most distinctive feature of the Punjabi language that sets it apart from all the neighbouring languages as the single delineating factor, we can consider the area specified by Dr. Banarsi Dass Jain in 1934 in his book, *A Phonology of Punjabi*:

"The tones cover a much larger area than has been mentioned by the Rev. T.G. Bailey. In fact they stretch right upto the Jamuna in the east, and occupy the districts of Ambala, parts of Karnal, Rohtak, Hissar and Bikaner, the whole of Ferozepore, Shaikhupura, Lahore, Lyallpur, Gujranwala, Gujrat, Jehlam, Rawalpindi and the Dogri area, parts of Abbotabad, Hazara and Simla together with the whole of the intervening area," (p.31).

Unfortunately, this affirmation of one of the few competent linguists of our language was never considered seriously and no scientific survey of the dialects of the Punjabi language was ever undertaken. We do not believe that such a study could have avoided the political partition of the Punjabi-speaking region into four separate geographical entities but at least there would have been a consciousness of the exact dimensions of our language. There are several areas of the world which are not linguistically evenly divided. French is spoken in the contiguous regions of France, Belgium and Switzerland. German is spoken in half a dozen countries in Europe, both eastern and western. Persian is the language of a large number of the people living in Afghanistan, Iran, Tajikistan, Azarbaijan and other adjoining areas. And, Arabic is the medium of expression of practically the whole of the Middle East.

Our atlas includes two series of maps - of the macro-region outlined by Dr. Jain and that of the present State of Punjab.

2. Phonology

2.1. *Vowels and Tones*: The ten vowels in Punjabi / i e ε u o o ə a / have traditionally been described as short and long. Following these two categories, they are grouped as i : i :: u : u :: ə : ə :: a : a :: e : e :: o : o.

This classification is based primarily on phonetic basis whether the analysis is auditory or acoustic. The mutual rapport of i / i, u / u, ə / a etc. is, however, structurally untenable.

The distinctive function of these ten vowels may be established on the basis of the following oppositions:

i / i : c i r / c i r 'late / cut',
i / e : s i r / s e r 'head / seer',
e / ε : t e r / t ε r 'yours / swim',

ε / a : p ε r / p a r 'foot / across',
ə / a : k ə r / k a r 'do / line',
a / o : c a l / c o l 'gait / rice',

ε / o : t ε r / t o r 'swim / manner',
o / o : c o r / c o r 'thief / fan',
u / o : p u l / p o l 'bridge / hole',
u / u : s u r / s u r 'tune / pig'.

However, these distinctions based on binary oppositions do not help us understand the underlying structural network. Neither quantity (duration of the vowels) nor quality (their being central or peripheral) is a determining feature in the structural correlations since both quantity and quality are subject to considerable variation in different phonetic contexts. Under mid tone [i ε ε] are front unrounded vowels articulated as high, mid and low respectively. [u o o] on the other hand are back rounded vowels with the same articulatory gradations as those of the front vowels. The vowels [i] and [u] are intermediate between [i] and [ε] and [u] and [o] and under high tone are both short and centralised. The phonetic ranges of [i i ε] and [u u o] are more sharply marked than those of [ε ε] and [o o].

Structurally this vowel network may be presented as i : ε :: u : o :: ə : ε. This oppositional structure is based on a number of neutralisations which establish the mutual rapport of these units. Under mid and low tones the vowels i / i, e, u / u, o and ε / ε are all distinct from each other. Under high tone, however, the Punjabi speakers hesitate between i / e, u / o and ə / ε in words for 'this', 'snatch' 'say' or 'bear'. In all these words, the oppositions i / e, u / o and ə / ε are neutralised. The phonetic realisations may be considered as higher and shorter forms of e / o / ε which are very close to i / u / ə. Both in quality and quantity the vowels vary according to the tonal contour - lower and longer under low tone and higher and shorter under high tone.

There is another instance of neutralisation which is manifested in pretonal position in words for 'bank (of a river)', 'called', 'twenty-seven'. The phonetic realisation in this position may be considered in favour of the vowels i / u / ə. However, the fact remains that in the pretonal position as well as under high tone there is a general pattern of neutralisations due to phonetic ambiguity and the oppositions i / e, u / o and ə / ε are not maintained. On the other hand, there is never a structural coordination between i / i, u / u or / ə / a.

The situation in Hindi is exactly the same if we consider the corresponding conditions of 'before h' and the pre-accentual position as in words for 'called' etc.

It is obvious that the traditional grouping of the so-called short and long vowels is not based on any structural criterion which alone distinguishes one language from another.

The concept of neutralisation is fundamental to structural coordinations. The classical example given by Trubetzkoy is that of Oriental Caucasian and Japanese. Both these languages are known to have the same set of vowels : i, e, a, u, o. In Caucasian, the consonantal correlation is between 'round' and 'unrounded'. This correlation is neutralised before and after 'u' and 'o' which presents the structural coordination as u : o :: i : e : a. In Japanese, on the other hand, there is a correlation of palatalised and non-palatalised consonants which is neutralised before the front vowels 'i' and 'e'. This neutralisation presents the vowel structure as u : o : a :: i : e.

Another example of structural coordination due to neutralisation may be given from the vowel systems of Finnish and Polish cited by Trubetzkoy. In Finnish, we have a sort of vowel harmony which results in a general neutralisation of front and back vowels as opposed to the constant distinction between round and unrounded vowels of the same degree of aperture. In Polish, however, the structural coordination is just the opposite. There is a correlation of palatalised and non-palatalised consonants which is neutralised before all front vowels. This results in maintaining the opposition front/back as constant as opposed to the neutralisation between round and unrounded vowels. In other words, it is the process of neutralisation that is the deciding criterion for structural coordination.

12.2. Tones and Intonation

There are three significant tonal contours heard as follows in citation forms : low tone : low onset followed by a higher pitch, rising to mid level /¹/; mid tone : mid level pitch followed by a higher pitch /-/-; high tone : rising onset followed by the same pitch /¹/.

The low tone is longer in duration than mid tone and mid tone is longer than high tone. If a word ends in a consonant, the contour is more distinct than otherwise. In citation forms with the intonation /2 1 -, the three tones can be shown as :

/kòɾa/ horse, /koɾa/ whip, /kóɾa/ leper; /kəɾ/ chisel, /kəɾ/ bottom, /kəɾ/ boil.

The levels of these tonal contours are not absolute but in a given position, with everything else—preceding and following words, intonation pattern—being the same, the relative opposition is always maintained. For example, mid tonal word with intonation /3/ may sound higher than high tonal word with /1/, but with /1/ on mid tonal word, the relative difference is significant. Similarly with /3/ substituted in the same position, the three tones preserve their relative differences :

1. /¹kəɾa¹ si . / (there) was a circle.
2. /¹məɾa si . / (it) was mine.
3. /¹kəɾa si . / who was (he) ?
4. /¹ə¹ kəɾ¹ kəɾ¹ si . / he went home yesterday.
5. /¹ə¹ kəɾ¹ pɪɾ¹ ɪgɾa si . / he went to the village yesterday.
6. /¹ə¹ kəɾ¹ ʃɛɾ¹ ɪgɾa si . / he went to the city yesterday.

In sentence 6, /¹ʃɛɾ/ and /¹kəɾ/ have the same tone but since /¹kəɾ/ has /3/, it is higher than /¹ʃɛɾ/. If we compare /¹ʃɛɾ/ with /pɪɾɪ/ where the intonational level is the same, the difference is obvious : /¹ʃɛɾ/ is higher than /pɪɾɪ/.

We will label as monosyllabic all words which are pronounced as single syllable in context. In isolation these words are phonetically disyllabic, the second syllable being predictable from the form of the first. They can, therefore, be treated as phonemically monosyllabic. The onset of a tonal contour may fall on the last or next to the last syllable of a word i.e. Punjabi tonal system is both paradigmatic or oppositional and syntagmatic or contrastive.

Tonal contours are pronounced on two phonetic syllables. If the onset syllable is followed by a neutral syllable, the tonal contour will be realised on these two. If the onset syllable is not followed by a neutral phonemic syllable, it will be pronounced with a following phonetic syllable which is wholly predictable in form and hence non-phonemic. The form of this phonetic syllable is determined by whether the word ends in a vowel or a consonant.

If a word ends in a vowel, the final vowel is repeated, making it a phonetically disyllabic word and the end of the tone contour is realised on this syllable : (a) /a/ [aa] come, /ɪ/ [ɪa] this — low tone is possible only if the word begins with a consonant or a semivowel; (b) /pə/ [pəa] rate, /sɪ/ [sɪɪ] sleep, /jə/ [jəa] go; (c) /pəɪ/ [pəɪi] brother, /lɔɪ/ [lɔɪi] took, /tɪ/ [tɪa] stayed.

If a word ends in a consonant, it has a vocalic release. The end of the tone contour is realised on this release :

7. /pəɪ/ [pəɪə] run.
8. /əɪ/ [əɪə] today.
9. /əɪ/ [əɪə] business.

If the tonal contour starts with the first syllable the second syllable is 'neutral'. The vowel of the onset syllable is longer than that of the neutral syllable though not as long as the vowel of the phonemic monosyllable. /a/ of /car/ four is longer than /a/ of /cari/ grazed though /a/ of /cari/ is longer than /i/ of /cari/.

If the contour starts with the second syllable, the first syllable is considered 'pre-tonal'. Its own pitch after pause is low but it depends entirely on the preceding word. Its operation is discussed in the next section dealing with words in context.

If the tonal contour begins with the second syllable, the first may be called 'pre-tonal'. Pre-tonal syllables are heavily affected by the preceding tonal contours. There are several possibilities. If the preceding word is disyllabic and the tonal contour begins with the first syllable, its effect on the following word will be insignificant as the contour will be nearly exhausted on its own second neutral syllable. If the preceding word is monosyllabic or the tonal contour begins with its last syllable, its effect on the following pre-tonal syllable will be much more, though not as much as it would be on its own neutral syllable. This is because of the juncture between the two words which would exhaust part of the tonal contour. This may be seen in :

10. /¹jə¹ pəɾə . / go teach.
11. /¹ənu¹ pəɾə . / teach him.

The pre-tonal syllable /pə/ in sentence 10 is not raised as much as the neutral syllable /nu/ of sentence 11 is raised with the preceding high tone. The pre-tonal syllable /pə/ of sentence 10, however, is raised much more than the syllable in sentence 11. The tonal contour is almost exhausted on /nu/, whereas the first word of sentence 10 has no neutral syllable.

There are nine combinations: low tone word preceded by low tone word, low by mid, low by high; mid by low, mid by mid, mid by high; high by low, high by mid and high by high.

When a word is preceded by a word of the same tonal contour as its own, its contour is almost levelled. For example, if a low tonal disyllabic word is preceded by a low tonal monosyllabic, the rise of the preceding low tone is realised on the pre-tonal syllable which raises the onset of the low tone and tends to level the whole contour as in : 12. /¹pə¹ pəɾə/ brother, teach.

When a word is preceded by a higher tone than its own, the level of its pre-tonal syllable is raised higher than its own contour which begins with the second syllable as in : 13. /¹jə¹ ɪgə . / go, help get across.

When a word is preceded by a word of lower tone than its own, it lowers the pre-tonal syllable as in : 14. /²on gənə¹ kɪta . / he committed a crime. The mid contour of /on/ lowers the pre-tonal syllable /gən/ which further lowers the onset of the following high tone.

The onset of a low tonal contour is always raised by preceding low, mid or high tonal contours because the end points of all of these are higher than the onset of a low tonal contour.

15. /¹pə¹ kəɪlɪda¹ si . / brother used to send.
16. /¹pə¹ pəɾəda¹ si . / the preacher was teaching.
17. /¹mə¹ pəɪnɪa¹ si . / I broke.
18. /¹sanu¹ kəɪlɪa¹ si . / we were sent.
19. /¹ə¹ pəɪnda¹ si . / he was breaking.
20. /¹ənu¹ pəɪnda¹ si . / he was breaking that.

In sentence 15, /kəɪlɪda/ is preceded by monosyllabic /pə/. The rise of low tone on /pə/ counteracts the low onset of low tone on /kəɪlɪda/ and raises it. The same is in sentence 17 and 19 where the following low tonal onset are raised by preceding mid and high tonal monosyllables. In the case of the preceding high tone in sentence 19, just the opposite. In sentence 17, the rise of onset on /pəɪnɪa/ is comparatively less and the effect of the preceding mid tone is roughly a levelling of the contour, though, of course, not as much as it is in sentence 15 where low is preceded by low.

Sentence 16 is an unusual situation. The low tonal word is preceded by low tonal word, but in /pəɾɔ̃da/ the first syllable is pre-tonal and in /pəi/ the second syllable is neutral. This means that the contour on /pəi/ will be nearly exhausted on the second syllable of /i/ and the pre-tonal syllable /pə/ will be more affected by the following contour on the same word than by the preceding word.

In sentences 18 and 20, where the preceding words are disyllabic, the following contours are less affected as compared to sentences 17 and 19.

Preceding low tonal contour lowers following mid contour. Preceding mid contour slightly raises the following mid contour and makes it level contour instead of the mid onset followed by rising. Preceding high tonal contour raises the onset of the following mid contour more than its end point in the citation form. This phenomenon may be illustrated by the following examples :

21. /²mə kər ɡia ˈsā . / *I went home.* 23. /²mə te ɔ̃ ˈɡəe sā . / *I and he went.* 25. /²són pĩḍḍ ˈaia si . / *Sohan came from the village.*
22. /²mə kərḍ ˈaia sā . / *I came from home.* 24. /²rama pĩḍḍ ˈaia si . / *Rama came from the village.* 26. /²kəra pĩḍḍ ˈaia si . / *who came from the village ?*

In sentence 21, low tone on /kər/ lowers the following mid contour on /ɡia/, and the movement from /ɡia/ to /sā/, though phonemically mid, is considerably higher than /ɡia/. This effect is minimised in sentence 22 where /kərḍ/ is disyllabic and does not affect the following /aia/ in the same degree as /kər/ in sentence 21 affects /ɡia/.

In sentence 23, /te/ is preceded by mid tonal /mə/, its effect is roughly one of levelling the contour. In sentence 24, where /pĩḍḍ/ is preceded by disyllabic /rama/, the movements of the contours are distinct. The pause (juncture) between /mə/ and /te/ is much less than in /rama/ and /pĩḍḍ/.

The preceding high tone in sentence 25 raises the level of the following mid contour on /pĩḍḍ/. If we compare /pĩḍḍ/ with the following /aia/, /pĩḍḍ/ is at a much higher level than /aia/. /pĩḍḍ/ may very well be considered to have high tone, especially if the comparatively higher tone on /són/ is not assigned to some intonation pitch. We shall discuss it below.

High tonal contour is lowered by preceding low and mid tonal contours. If a high tonal word is preceded by a high tonal word, its level is higher than the preceding one as the preceding word's contour might have been affected by a preceding lower contour.

27. /²kər kəra ˈsi . / *which house it was ?* 29. /²mə bót ˈɔ̃b cupe . / *I ate many mangoes.* 31. /²bót vəd̪ia ˈsi . / *it was very good.*
28. /²kərḍ kəra ˈsi . / *who came from home ?* 30. /²as̪i bót ˈɔ̃b cupe . / *we ate many mangoes.* 32. /²bārḍ khóliā ˈsəṇ . / *they were opened from the outside.*

In sentence 27, the high tonal contour /kəra/ is so much lowered by the preceding low tonal /kər/ that it is hardly any higher than the following mid tonal /si/. /kəra/ and /si/ sound very much alike. In sentence 29, however, high tonal /bót/ is not lowered so much by the preceding mid tonal /mə/ as to be confused with the following mid tonal /ɔ̃b/ or even /cupe/. In sentence 30, the effect is still less, since the preceding word /as̪i/ is disyllabic and the contour is nearly exhausted on the second syllable.

In sentence 31, where high tonal /vəd̪ia/ is preceded by high tonal /bót/, the contour on /vəd̪ia/ remains quite high, higher than /bót/ which is preceded by silence and is lowered. Thus there is a considerable allophonic range in the pitch of any tone conditioned by the preceding tone.

The effect of the following tonal contours on low tone is discussed below.

Apart from change in level, the change in the length of the preceding contour is very important, and, in certain cases the only criterion to determine the nature of the tone.

33. /²mə kər ˈpəria si . / *I filled the house.* 35. /²mə kər ˈɡia sā . / *I went home.* 37. /²kər són ˈsi . / *Sohan was at home.*
34. /²mə kərḍ ˈpəria si . / *I filled it from the house.* 36. /²mə kər ˈbənata si . / *I built the house.* 38. /²pəria ˈkʃnne si . / *who filled it ?*

If low tone precedes low tone, the change, if any, is insignificant. But following mid and high tones make considerable alternations both in level and length or duration of the contour. Following high tone shortens the otherwise long contour. In sentence 37, high tonal /són/ not only raises the level of preceding low tonal /kər/ but also shortens its length, almost equalises it with the following mid tonal /si/. This shortening is comparatively less in sentence 35, where /kər/ is followed by mid tonal /ɡia/. Comparing /kər/ of sentences 33, 35 and 37, we observe that /kər/ of 37 is the shortest and the highest in level, and that of 33 longest and lowest. Length, which is very helpful in distinguishing low tone from the other two, is itself subject to considerable variations, and unless the conditioning factor is recognised, it is hard to know which is which.

The effect of following contours on preceding mid tone is mainly one of raising or lowering levels.

39. /²ram kər ˈɡia si . / *Ram went home.* 42. /²pali kər ˈɡai si . / *Pali went home.* 45. /²pali pəḍḍar ˈgai si . / *Pali went to the Bhandhar.*
40. /²ram pĩḍḍ ˈɡia si . / *Ram went to the village.* 43. /²pali pĩḍḍ ˈgai si . / *Pali went to the village.* 46. /²pali bəjar ˈgai si . / *Pali went to the Bazar.*
41. /²ram šér ˈɡia si . / *Ram went to the city.* 44. /²pali šér ˈgai si . / *Pali went to the city.* 47. /²pali vəga ˈmaria si . / *Pali threw it away.*

The first set of sentences (39 - 41) illustrates the effect of low, mid and high tonal contours on preceding mid tonal monosyllabic word /ram/. The contour on /ram/ is lowered or raised according to the following word but the effect is not very significant except in the case of the following high tonal /šér/ which raises the level of /ram/ and also shortens its length.

The second set of three sentences (42-44) illustrates that if the preceding mid tonal word is disyllabic, as /pali/ in this case, the following contours have less effect.

In the third set of three (45-47), where the preceding /pali/ is mid tonal and the following words begin with the pre-tonal syllables, the effect is lesser still. There is no word available of the pattern CVCVC which can be used in this frame but this generalization would presumably be applicable as shown by sentence 47.

Preceding high tonal is lowered more or less according to the following low or mid tonal words.

48. /²bār pən ˈgai si . / *sister went outside.* 51. /²óthe pən ˈgai si . / *sister went there.*
49. /²bār jĩdo ˈgai si . / *Jindo went outside.* 52. /²óthe jĩdo ˈgai si . / *Jindo went there.*
50. /²bār móni ˈgia si . / *Mohni went outside.* 53. /²óthe móni ˈgia si . / *Mohni went there.*

On listening to the sentences in the first set (48 - 50) we immediately notice the difference in level of /bār/ in each sentence. /bār/ of sentence 48 is similar in level to the following mid tonal word /gai/. On the other hand /bār/ of sentence 50 is very much higher and shorter than the following mid tonal /gia/. In the second set of three sentences, the effect on preceding high tonal disyllabic /óthe/ is considerably less and the distinctions are fairly well kept.

The preceding examples have all had the intonation /2 1 ./. Several other intonations occur and contrast with one another. Since the contrasts between /1/, /2/ and /3/ are basically a matter of pitch level; and since pitch level also figures prominently in the contrast between /' /, /- / and /' /, there must be complex interactions. The pitch actually heard on any given syllable in an utterance is roughly defined by the sum of the tonal pitch and the intonational pitch. With any given intonation level the three tones contrast clearly. When there are contrasts in both tone and intonational level the total contrasts in pitch may be slight or none and the differentiation must rest on other features (e. g., length) of the tones. Thus /3' / will be roughly the same in pitch as /1' /. However, these two sequences will differ in length, /3' / being longer.

54. /²ram ˈkəria ɡia . / *Ram was surrounded.* 57. /²phəria ˈsi ónu . / *caught him.* 60. /məinu ˈki . / *what do I care ?*
55. /²mə ˈónu phəria si . / *I caught him.* 58. /²é ˈcunni ˈkidi a . / *whose scarf is this ?* 61. /mə ˈšér ˈjáuga . / *I will go to the city (emphasis on city)*
56. /²ónu ˈpata ˈke ná . / *does he know or doesn't he ?* 59. /²meri ˈé cunni . / *this scarf is mine.* 62. /mə ˈšér ˈjáuga . / *I will go the city (emphasis on going).*

In sentence 54, we have combinations of mid tonal contour and /3/ and low tone and /1/. As a result /ram/ is longer and higher and /kəria/ is higher and shorter. /kəria/ with /1/ of its own and the preceding /3/ is raised and the length is shortened. Comparing these same words in citation form we should say that low tonal /kəria/, under this condition, sounds like mid tonal, and mid tonal /ram/ as high tonal, though with one difference of course—the contour is too long to be considered a high tonal contour. It is only the level of the contour that is high. The contour on the following mid tonal /ga/ is very much shorter than on /ram/.

In sentence 55, we have /3/ on mid tonal /ma/ as compared to /1/ on high tonal /onu/. As a result, /mā/ sounds like high tonal and /onu/ as mid tonal, which is just the reverse.

In sentence 56, we would compare mid tonal /pəta/ with /3/ and high tonal /nāi/ with /2/, the phonetic difference is that of mid to high.

In sentence 57, /phəria/ with /3/ is at a much higher level than /onu/ with /1/.

In sentence 59, mid tonal /a/ with /2/ and preceding /3/ is a higher level than high tonal /é/ with /1/ and preceding /2/.

In sentence 59, mid tonal /a/ with /2/ and preceding /3/ is a higher level than high tonal /é/ with /1/ and preceding /2/.

/cunni/ in sentence 58 with /2/ is at a higher level than /cunni/ in sentence 59 with /1/. The changed phonetic relation is high to mid.

Sentence 61 and 62 are a very good minimal pair. /sér/ and /jáũga/ both have high tonal contours but due to different intonational pitches, in sentence 61 /jáũga/ with /1/ as opposed to /sér/ with /3/ is phonetically mid to high, and in sentence 62 /jáũge/ with /3/ as opposed to /sér/ with /1/ is phonetically high to mid.

The situation, we have just observed, may further be altered by the interaction of terminal contours. The level terminal /|/ has sustaining effect. The rising terminal /|/ many cause the level of the preceding tonal contour to rise more than usual, and the falling terminal /./ lowers the initial level of high tone and raises the initial level of low tone. All the three tones followed by /./ fade sharply at the end.

63. /ma k/a si | pər ó nái ala . / I told him, but he has not come. 66. /hē || / is it ? 69. /ʔé sér gia ʔsi . / he went to city (emphasis on city).
64. /kəria kin pəria . / who filled the pitcher ? 67. /kəria || / surrounded ? 70. /ʔé sér gia ʔsi || / did he go to the city ? (emphasis on city).
65. /ó khādi nái . / she does not eat. 68. /cāria || / raised ?

Sentence 68 illustrates level and falling contours. It is mainly a comparison of transitions. The transition between /ma/ and /k/a/ is shorter than between /si/ and /pər/, which in turn is shorter than between /ala/ and the next sentence. For a minimal pair we can have another sentence : 71. /ma k/a si | pər ó nái ala . /

Now the transition between /si/ and /pər/ in 63 is shorter than in 71. As a result the contour on /si/ in 63 is sustained and affects the following /pər/ whereas the terminal contour in 71 after /si/ is falling and longer, it has virtually no effect on the following /pər/. /pər/ in 71 starts lower than it does in 63.

In sentence 64, we have falling contour affecting low tone. As a result /pəria/ is shorter, fading and at a higher level than /kəria/.

In sentence 65 falling contour affects high tone, /nái/ with following /./ is at a lower level than /ó/.

In sentences 66, 67 and 68, the rising terminal contour interacts with mid, low and high tonal contours and raises the level of each one of them.

In sentences 69 and 70, we have a minimal pair. /si/ with falling contour /./ is at a lower level than /si/ in 70 with the following rising contour.

If the pitches of syllables in a Punjabi utterance are observed and an attempt is made to assign them directly to pitch phonemes, the result is chaotic. The range of variation is essentially continuous, and any partitioning seems arbitrary. Moreover, pitch phenomena associated with specific vocabulary items or sentence types are extremely variable, even capricious. If, however, the pitch on any given syllable is considered as the resultant of a number of separate phenomena, order can be found. Thus tonal and intonational pitches and terminal contours must be factored out and many contextual effects of neighbouring units must be defined. Once this is done the system is found to contain a small number of units /' - ' 1 2 3 | || ./. In terms of these units a rather simple morphophonemics results. Most words have a single tone in all occurrences. Stems may have morphophonemic changes of tone inflection, but these are mostly susceptible of simple and systematic statement. Intonation morphemes consisting of one or more pitch levels and one terminal can be recognized and show prospect of being susceptible of analysis, though this has not yet been completed. These considerations justify the phonemic analysis on a factorial basis, though none of these phonemes can be demonstrated in isolation.

3. Gurumukhi Orthography

3.1. General Notes : The name Gurumukhi, literally 'from the mouth of the Guru' refers to its use in the Granth Sahib, the sacred literature of the Sikhs. This is a collection of poems mostly in Old Punjabi, but includes pieces in several other languages. The alphabet is also sometimes called ਪੰਤੀ /pēti/ 'the thirty-five', from the fact that the basic repertoire of consonant and consonant-like symbols numbers thirty-five.

Gurumukhi is written from left to right. The characters are normally aligned below the line of writing. The major symbols represent consonants. Vowels other than /ə/ are indicated by accessory symbols written around the consonant symbols. When a syllable begins with a vowel bearer — a consonant-like symbol indicating the absence of a consonant — is used.

There are no separate symbols for tones, but the tones are generally clearly indicated by certain consonant signs. This is the major function of the signs for 'voiced aspirates', for 'h', and conjunct consonants including 'h'. The use of these letters to indicate tones is often etymologically justified, and indeed tone probably has arisen from older /ʔh/ and voiced aspirates.

The presentation is in two parts. The first, section 3.2 to 3.10, starts from the alphabet and written words and states reading rules which will lead to the correct pronunciation. The second, sections 3.12 and 3.13, starts from the phonemic system and states writing rules which will lead to correct spellings. Exceptions where either reading or spelling does not follow the stated rules are specified in sections 3.11 and 3.7.6.

There are fewer uncertainties and irregularities in either the reading or the spelling rules than are usual in languages of South Asia. For example, there is only one way to write homorganic nasal clusters, in contrast with the three that are available in Hindi. त न्न न्न. The result is much less variation in spelling, and less uncertainty as to the correct spelling.

In many places comparison has been made with Devanagari as applied to Hindi. The systems are basically similar, but there are many interesting and significant differences. These are not simply in the form of the letters, but in the structure of the writing system. Most interesting differences are those in the writing of initial vowels, geminate clusters, other clusters, and of course the writing of tone.

The transliterations follow the "dot-and-dash" system long traditional in South Asia. This is roughly the system of the Royal Asiatic Society.
3.2 The Alphabet The thirty-five basic consonant or consonant-like graphs are as follows.

Form	Value	Value with Diacritic	Transliteration	Name	Devanagari Equivalent	Form	Value	Value with Diacritic	Transliteration	Name	Devanagari Equivalent
ਕ	k		k	kəkka	क	ਚ	č		č	čəčca	च
ਖ	kh	kh	kh	khəkkha	ख	ਛ	čh		čh	čhəččha	छ
ਗ	g	g	g	gəgga	ग	ਜ	j	z	j	jəjja	ज
ਘ	k' 'g g'		gh	kəgga	घ	ਝ	č' 'j j'		jh	čəjja	झ
ਙ	ŋ		n	ŋəŋa	ङ	ਞ	n		n	nəŋa	ण

Form	Value	Value with Diacritic	Transliteration	Name	Devanagari Equivalent
ॠ	t		t	ṭka	ट
ॡ	th		th	ṭhaṭṭa	ठ
ॢ	ḍ		ḍ	ḍaḍḍa	ड
ॣ	f	'd d'	dh	ḍḍaḍḍa	ढ
।	n		n	nḍaṇa	ण
॥	t		t	tatta	त
०	th		th	thottha	थ
२	d		d	dadda	द
३	t	'd d'	dh	tadda	ध
४	n		n	nanna	न
५	p		p	pappa	प
६	ph	f	ph f	phappa	फ

Form	Value	Value with Diacritic	Transliteration	Name	Devanagari Equivalent
ब	b		b	babba	ब
भ	p` 'b b`		bh	pābba	भ
म	m		m	mamma	म
य	y		y	yaya	य
र	r		r	rāra	र
ल	l !		l	lālla	ल
व	w		w	wāwwa	व
ॠ	r		r	rāra	ॠ
स	s	ṣ	s ṣ	sāssa	स
ह	h		h	hāha	ह
उ	none	not transliterated	uṛa	उ	
ॡ			ṣṛa	ॡ	
इ—ए			iri	इ—ए	

The basic alphabet is supplemented by the following letters with a dot diacritic. All but the first are used only in unassimilated loan words, mostly from Persian

ॡ	ṣ	ṣ	व
ॢ	z	z	ज़
ॣ	f	f	फ़

ॡ	kh	kh	ख़
ॢ	g	gh	ग़

It should be noted that the names of these letters generally follow a pattern except as phonologic restrictions prevent. Even so, several contravene otherwise well-established restrictions. With some of these, there is some variation in pronunciation. /ṭka/ resolves a conflict of homonyms.

For the multiple values of "gh jh ḍh dh bh", the 'voiced aspirates' see 3.7. For the values of 'h' see 3.8. For the values of 'l' see 3.10. For the use of last three, ॥ ० २ see 3.3.

Though distinguished in very careful writing, ॡ 'kh' and ॢ 'gh' are very seldom distinguished in speech, and hence are shown with the same phonemic equivalents.

3.3 Vowels and Accessory Signs : Vowels other than /ə/ are indicated by accessory signs written around (that is, below, above, to the right, and to the left) the consonant signs. When a vowel is not preceded by a consonant it is written with one of the three vowel bearers—consonant-like signs indicating the absence of a consonant. In the following tabulation, the signs are shown alone, with the proper vowel bearer and with the consonant ॠ 'k'.

Form	Name	Value	Transliteration	Devanagari Equivalent
no sign	अ ॠ	mukta	ə, nothing	a, nothing
ॠ	आ ॠ	kanna	a	ॠ
ॡ	इ ॠ	slāri	i e s	i
ॢ	उ ॠ	blāri	i	ॢ
ॣ	ॢ ॠ	ḍkār	u o o	u
।	ॣ ॠ	du'ṭkṛe	u	ॣ
॥	॥ ॠ	lā	e	॥

Form	Name	Value	Transliteration	Devanagari Equivalent
॥	॥ ॠ	du'laiḍ	e	ai
ॡ	ॡ ॠ	hōra	o	ॡ
ॢ	ॢ ॠ	ko'nōra	au	ॢ
ॣ	ॣ ॠ	ṣippi	~ṣṛanm	ṣ
।	। ॠ	bṛndi		ॣ
॥	॥ ॠ	əddək	gemination, high tone	conjunct

For the reading of letters without any vowel signs (that is, with /mukta/, see 3.6. For the reading of ॡ /slāri/ and ॢ /ḍkār/ see 3.9.

The two signs for nasalization, ॡ /ṣippi/ and ॢ /bṛdi/, are in complementation. ॡ /ṣippi/ is used with /i ə u/ and with /u/ when final. ॢ /bṛdi/ is used with /i e s a o/ and with /u/ when not final. The combinations are as follows :

ॡ ॠ	ॢ ॠ	ॣ ॠ	॥ ॠ
ॡ ॠ	ॢ ॠ	ॣ ॠ	॥ ॠ
ॡ ॠ	ॢ ॠ	ॣ ॠ	॥ ॠ
ॡ ॠ	ॢ ॠ	ॣ ॠ	॥ ॠ

/ṣippi/ and /bṛdi/ represent nasalisation when final, a homorganic nasal when followed by a consonant and as a special case, gemination when followed by nasal consonants. (See 3.11 for certain unpredictable uses of these signs.)

ॡ	अ ॠ	əsaṁ	əsā	'us'
ॢ	उ ॠ	toṁ	tō	'from'
ॣ	ॢ ॠ	tūṁ	tū	'you'
॥	॥ ॠ	banda	bṛda	'man'

ॡ	ॡ ॠ	piṇḍ	pīḍ	'village'
ॢ	ॢ ॠ	kāṁna	kāna	'the sign ॠ'
ॣ	ॣ ॠ	kāṁmi	kāmmi	'labourer'

Gemination is written by the sign ॡ /əddək/ above and before the consonant to be doubled. Clusters of unaspirate stop plus homorganic aspirate stop are written by use of /əddək/ before the letter for the aspirate. The two geminates /nn/ and /mm/ are written with /ṣippi/ (see above) in many cases, but may occasionally be seen spelled with /əddək/.

ॡ	kk	ॢ ॠ	pækki	pækki	'ripe'
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ॡ	kkh	ॢ ॠ	pækhi	pækhi	'fan'
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/əddək/ is also written in certain situations where it does not represent gemination. Certain verb forms that have a geminate consonant in most cases are written with /əddək/ even when the consonant is one of those which cannot be doubled. As the tone must be on the vowel preceding /əddək/ these writings serve to indicate the place of tone in the word. Moreover, when 'voiced aspirates' following centralised vowels indicate a previous high tone, they are written with /əddək/.

Certain stems are pronounced with geminate consonants when a vowel suffix follows, but with a single final consonant in other instances. (Final geminates do not occur in Majhi). These are commonly written with /əddək/ even when without a suffix. In this case, of course, the /əddək/ represents nothing in the pronunciation.

ॠ	ॠ	ॠ	saḍḍ	saḍ	truth
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The signs ॡ and ॢ are modified forms of the consonants ॠ 'h', ॡ 'r' and ॢ 'w'. They are written below consonants, much like certain of the signs above.

3.4 Numerals and special characters : Numerals are written in the same manner as in Devanagari of western 'Arabic' numeration. The symbols for the ten digits are as follows :

१	२	३	४	५	६	७	८	९	०
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The sign ॡ is used to mark abbreviations. Abbreviation is not very extensively used. The following are examples :

ॡ	for	ॡ ॠ	Professor	ॡ ॠ	for	ॡ ॠ	Doctor	ॡ ॠ
---	-----	-----	-----------	-----	-----	-----	--------	-----

There are only two marks of punctuation in older Gurumukhi. One, ॠ, is used to mark the end of major units, sentences, in prose. The other, ॡ, is used to mark the end of verses in poetry. The two are not used together in the same passage.

In modern printed books, punctuation of the English type is used, except that *ˆ* is used instead of the period. There is no standardisation of practice other than that provided by the English models.

3.5 Conjunct Consonants and Clusters : Only three types of conjunct consonants are used. In all bases a modified form of the second consonant is subjoined to the unaltered form of the first.

In the first type, a form of *h*, is subjoined. The pronunciation of the consonant, as a consonant, is not changed in any way, but the conjunct indicates a tonal distinction. The following are common combinations :

Base	Form	Transliteration	Value	Devanagari Equivalent	Example	Base	Form	Transliteration	Value	Devanagari Equivalent	Example
ह	हृ	rh	r'	हृ	पढ़	ह	हृ	lh	l'	हृ	‘study’
न	नृ	nh	n'	नृ	नढ़	म	मृ	mh	m'	मृ	‘darkness’

Others of this type are less frequent and generally restricted to the representation of colloquial or dialectal forms in dialogue.

The following are representative :

ब	बृ	bh	b'	बृ	बृ	‘make sit’
द	दृ	dh	d'	दृ	दृ	‘give water’

In the second type of conjunct, a form of *r*, is subjoined to certain consonants, most commonly stops. These occur only in tatsamas, mostly learned or religious terms. In initial position they are pronounced with */ə/* between the consonants. A few educated people, speaking very formally and carefully, occasionally pronounce these as initial clusters. The following are some examples :

प	pr	pər	पृ	पृ	पृ	‘love’
क	kr	kər	कृ	कृ	कृ	‘order’

In the third type of conjunct, a form of *w* is subjoined. Only the following word is at all usual, though others are found in older literature, particularly when highly Sanskritised.

स्व	sw	səw	स्व	स्व	‘tune’
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Clusters with homorganic nasals are written as sequences of nasalised vowel and consonant. (See 3.3)

Geminate clusters are written by the sign *ˆ* /*əddək*/ written over and just before the letter to be doubled.

Other clusters are written by two separate consonant signs without any special indication that they form a cluster. Whether sequences of consonant symbols without indication of intervening vowels are to be read as clusters or with */ə/* can only be determined on the basis of general patterns for whole words. The rules are given in 3.6.

3.6 Unwritten Vowels : The vowel */ə/* is not indicated by any sign of its own. Final consonants and first members of clusters are written by the consonant letter alone. A vowelless consonant letter may, therefore, represent either a consonant alone or a consonant plus a following */ə/*. The correct reading can be determined only from the total word pattern. The following rules will cover most cases.

The rules overlap but do not conflict. No attempt has been made to reduce them to the shortest possible set. Rather every rule that is thought to be helpful has been included. They should, however, be applied in the order given. In particular, rule 14 must be applied after all others that are relevant.

For the presentation of this section only, a different type of transliteration will be used. This will write — at every place where a decision must be made between */ə/* and no vowel, that is, after the transliteration of every vowelless letter. Moreover */əddək/* (gemination) will be transliterated by *ˆ* before the doubled consonant.

1. All initial vowelless letters are to be read with following */ə/*. This is a consequence of the fact that there are no initial clusters in Punjabi.

चरी	č-ri	čəri	‘grazed’	करी	k-ri	kəri	‘drop’
परी	p-ri	pəri	‘fairy’				

2. All final vowelless letters are to be read without */ə/*. This is a consequence of the fact that disyllabic and longer words never end in */l ə u/*.

लुक्	čuk-	čuk	‘lift’	रत	r-t-	rət-	‘blood’ (also rule 1)
यार	yar-	yar	‘friend’	लकीर	l-kir	lə'kir	‘line’ (also rule 1)
सच	s-č-	səč	‘truth’ (also rule 1)	फकीर	ph-kir	phə'kir	‘fakir’

Rule 1 takes precedence over rule 2 in the two instances of words spelled with a single vowelless letter.

ब	k-	kə	‘about’	च	č-	čə	‘in’
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Rule 2 applies even when a final vowelless letter is written with */əddək/*. In this instance, the */əddək/* is to be disregarded, (See 3.11.4)

कच	kačč	kəčč	‘glass’
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3. ‘Voiced aspirates’ written with */əddək/* and without a vowel, can be read as forming a cluster with the following consonant, and the */əddək/* disregarded. In this position *ˆ* /*əddək*/ merely signals that the ‘voiced aspirate’ indicates a preceding tone.

बज्जडा	bajjhda	/bājda/	‘being tied’
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4. All letters with */əddək/*, the mark of gemination, must be read with a vowel and all letters preceding a letter with */əddək/* must be read with a vowel. If none is written, */ə/* is supplied. This is a consequence of the fact that there are no clusters of three or more consonants.

गंठक	g-ṭ-k-	gəṭčək	‘a candy’ <i>/ə/</i> supplied on both sides.	कुच्छर	ku'čhṭr-	kuččhər	‘lap’
वैठक	w-ṭ-k-	wəṭčək	‘sale’	पक्की	p-'ki	pəkki	‘ripe’ <i>/ə/</i> supplied before <i>/əddək/</i>
पुतर	pu't-r-	puṭtər	‘son’ <i>/ə/</i> supplied after <i>/əddək/</i>	कक्की	k-'ki	kəkki	‘brown’

5. The vowel-bearer *ṃ*, indicating the lack of a consonant, must always be read with a vowel, */ə/* if none is written, except when final after *ṛ* (see 3.13)

अं	A-sin	asī	‘we’	विअंग	wiA-mg-	wiṁg	‘trick’
अंदर	A-mṁd-r	əṁdər	‘inside’				

6. A vowelless letter before any of the vowel-bearers, *ṃ* *ṛ* *ṣ*, must be read with */ə/*. This is a consequence of the use of the vowel-bearers to write vowels that are not after consonants (see 3.3)

ले	l-Ae	ləe	‘took’
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7. Any initial conjunct consonant with *‘r’* as subjoined element must be read with a following */ə/*. Further, */ə/* must be inserted before */r/*.

क्रम	kr-m-	kə'rəm	‘order’
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Note the following spelling would have a different pronunciation:

ਕਰਮ k-r-m- kərm (see rule 9)

8. Initial ਚ "h" must be followed by a vowel like all other initial consonants. Medial or final ਚ "h", however, is not pronounced as a consonant, and must be overlooked in placing /ə/. When medial ਚ "h" bears a vowel -- f- or - -- and follows a vowelless letter, the whole is to be read as /ɛ/ or /ɔ/ following the consonant represented by the vowelless letter. For examples see 6.9:

9. Two final vowelless letters are read with /ə/ between if either is preceded by an indicator of nasalisation (° /ɪppi/ or ° /bɪdi/). This is a consequence of the fact that these marks before a consonant represent a homorganic nasal. If /ə/ were not read, the result would be a three-member final consonant cluster. There are no such clusters in Punjabi.

ਸੰਗਮ	s-mg-m-	səgəm	'union'	(also rules 1 and 2)	ਅੰਦਰ	A-m-d-r-	ədər	'inside'	(also rules 2 and 4)
ਮੰਦਰ	m-m-d-r-	mədər	'temple'						

10. Two final vowelless letters are read as a cluster if (1) they form a permitted final cluster and (2) they are preceded by a vowelless letter or a letter with "i" or "u". This rule is a consequence of the fact that most final consonants are found only after centralised vowels.

ਵਰਤ	w-r-t-	wərt	'fast'	(also rule 1 and 2)	ਚੁਰਤ	čur-t-	čUrɪ	'a drug'
ਕਲਪ	k-l-p-	kəlp	'wail'		ਪਰਸਤ	p-r-s-t	pə'rəst	'worshipper'
ਮਿਰਚ	mir-č-	mɪrč	'pepper'	(also rule 2)				

11. Two final vowelless letters are read with /ə/ between if they form an unpermitted consonant cluster.

ਪਰਮ	p-d-m	pədəm	'a flower'	(also rules 1 and 2)	ਸਾਗਰ	sag-r-	sagər	'ocean'
ਖਤਮ	kh-t-m	khətəm	'finished'		ਸ਼ਸਤਰ	š-s-t-r-	šəstər	'arms'

12. Two final vowelless letters are read with /ə/ between if they are preceded by a peripheral vowel, except when the two final vowelless letters are one of the few clusters permitted in this position /st ʃt ʃt/.

ਪਾਲਕ	pal-k-	palək	'spinach'	(also rule 2)	ਕਾਲਖ	kal-kh-	kaləkh	'blackness'
ਚਾਦਰ	čad-r-	čadər	'sheet'		ਆਖਰ	Aakh-r-	akhər	'after all'

13. Two final vowelless letters are read as a cluster, even after peripheral vowels, if they are one of the following sequences /st ʃt ʃt/.

ਪੋਸਤ	pos-t-	post	'a drug'	ਗੋਸ਼ਟ	goś-t-	goʃt	'dialogue'
ਗੋਸ਼ਟ	goś-t-	goʃt	'meat'				

14. Any vowelless letter in any position bearing /ɪppi/ must be read with a following /ə/.

ਚਲਤ	č-l-mt-	čə'ɪʃt	'unstable'	(also rules 1 and 2)	ਗੋਲੀ	g-m-d-lam	gə'dli	'sprouts'
ਪੰਦਰਾਂ	p-m-d-rām	pə'drā	'fifteen'		ਚੰਡਾਲ	čmɔdal	čə'ɔdal	'rogue'

15. Any remaining vowelless letter will be read with /ə/ if the following letter is the first member of a cluster, and without /ə/ if the following letter has a vowel after it, either written or a /ə/ supplied by any of the above rules.

ਪਰਸਤ	p-r-s-t	pərest	(by rules 1, 2, 10)	ਪə'rəst	'worshipper'	(/ə/ before a cluster)
ਸ਼ਸਤਰ	š-s-t-r	šəstər	(by rules 1, 2, 11)	šəstər	'arms'	(no vowel before/tə/)
ਦੋਸਤੀ	dos-ti	dosti	'friendship'	ਜੋਤਸ਼ੀ	'jot-ši'	jotʃi 'palmist'
ਸੜਕਾਂ	s-r-kām	sərkā	'roads'	ਪਰਵਾਰ	p-r-wār-	pərwar 'family' (also rules 1 and 2)
ਕਰਤਾਰ	k-r-tār-	kərtar	'creator'			

Clusters resulting from this rule consist of one syllable final consonant and one syllable initial consonant. For this reason there is no significant restriction on the possible sequences.

3.7 Voiced Aspirates : The five 'voiced aspirates' of the alphabet ਘ ਙ ਞ ਣ ਭ "gh jh ḍh dh bh", so called because they occupy the same place in the alphabetic order as Devanagari घ ङ ञ ण भ and are cognate to the latter, and the various conjuncts with ਚ "h" have parallel reading rules. The consonantal values of ਘ ਙ ਞ ਣ ਭ "gh jh ḍh dh bh" are /k c t p/ when initial and /g j ḍ d b/ when medial or final. The consonantal values of ਙ ਞ ਣ ਭ "gh jh ḍh dh bh" etc. are always that of the base consonant /n l r/. In addition, all these mark low and high tone on an adjacent vowel. The following rules give the tonal readings.

1. In initial position in the word, the 'voiced aspirates' indicate low tone on the first syllable. See below for exceptions.

ਘ	gh	ਘੋੜਾ	ghoṛā	kòṛa	'horse'	ਭ	bh	ਭਾਈ	bhāi	pai	'brother'
ਙ	jh	ਝਾੜੂ	jhāṛū	cāṛu	'broom'	ਙ	nh	ਨਾ	nhā	nā	'bathe'
ਞ	ḍh	ਢੋਲ	ḍhol	tòl	'drum'	ਞ	lh	ਲਾਈ	lhai	lai	'grace'
ਣ	dh	ਢੋਬੀ	dhobi	tòbi	'washerman'	ਣ	mh	ਮੀਨ	mhiṇ	miṇ	'delicate'

2. In final position, the 'voiced aspirates' indicate high tone on the preceding vowel (the last syllable). These are written with /əddək/ if following a centralized vowel, except that "nh" and "mh" are written with "/ɪppi/.

ਘ	gh	ਮੱਘ	maggh	məg	'pitcher'	ਭ	bh	ਲਾਭ	labh	lɔb	'profit'
ਙ	jh	ਮੱਝ	majjh	məj	'buffalo'	ਙ	nh	ਬੰਨ	bannh	bən	'bind'
ਞ	ḍh	ਮੁਢ	muḍḍh	mud	'roots'	ਞ	lh	ਥੰਮ	thammh	thəm	'pillar'
ਣ	dh	ਦੁੱਧ	duddh	dud	'milk'						

3. In medial position and marked with ~ /əddək/ (or "/ɪppi/ in the case of ਙ "nh" and ਞ "mh"), the 'voiced' aspirates' indicate high tone on the preceding vowel.

ਘ	gh	ਬੱਘੀ	bagghi	bəggi	'buggy'	ਭ	bh	ਲੱਭੀ	labbhi	lɔbbi	'found'
ਙ	jh	ਬੱਝੀ	bajjhi	bəjji	'tied'	ਙ	nh	ਅੰਨਾ	annhā	ənna	'blind man'
ਞ	ḍh	ਕੱਢੀ	waḍḍhi	wəḍḍi	'cut'	ਞ	lh	ਕੱਲੀ	kallhi	kəlli	'alone'
ਣ	dh	ਬੱਢੀ	baddhi	bəddi	'tied'						

When the 'voiced aspirate' with /əddək/ or "/ɪppi/ has no vowel, and is followed by a consonant with a vowel, there is no gemination even with consonants which can be pronounced double.

ਘ	gh	ਮੱਘਰਾ	magghdā	məgda	'lit'	ਞ	dh	ਵੱਧਰਾ	waddhdā	wədda	'increasing'
ਙ	jh	ਬੁੱਝਰਾ	bujjhdā	budja	'extinguishing'	ਭ	bh	ਲੱਭਰਾ	labbhdā	lɔbda	'finding'
ਞ	ḍh	ਕੱਢਰਾ	waḍḍhdā	wəḍda	'cutting'	ਙ	nh	ਬੰਨਰਾ	bannhdā	bənda	'binding'

4. In medial position after a peripheral vowel and with only a single vowel following, the 'voiced aspirates' indicate high tone on the preceding vowel (the penultimate and usually the first syllable).

ਗ	gh	ਮਾਘੀ	māghī	māgi	'Maghi'
ਮ	jh	ਮਾਝੀ	mājhī	māji	'Majhi dialect'
ਵ	dh	ਵਾਧੀ	wādhī	wādi	'harvest'

ਧ	dh	ਵਾਧੁ	wādhū	wādu	'extra'
ਭ	bh	ਨਾਭਾ	nābhā	nāba	'Nabha'

5. In medial position after a centralised vowel and followed by a peripheral vowel, and not marked with ~ /əddək/ (or " /ɪppi/), the 'voiced aspirates' indicate low tone on the following vowel. In one type this is usually the penultimate syllable :

ਪ	gh	ਪਾਘਾਰਨਾ	paghārnā	pəghārnā	'to melt'
ਜ	jh	ਸੁਯਾਹਿਤਾ	sujhāitā	sujhāitā	'pointed out'
ਫ	dh	ਵਾਧਾਇਆ	wādhāiā	wādhāiā	'cut'

ਸਿਦਾਇਆ	sidhāiā	sidhāiā	'discipline'
ਲਾਭਾਇਆ	labhāiā	labhāiā	'helped find'
ਬਾਨਾਇਆ	banhāiā	bānāiā	'had fastened'

In disyllabic words, the tone comes on the ultimate syllable. When this ends in /a/ an ॥ (a vowel bearer) is sometimes added.

ਰ	rh	ਵਾਰਾ	warhā	wārā	'make rain'
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3.8 The Letter ਹ : The letter ਹ "h" represents the phoneme /h/ when initial.

ਹਰੀ	hari	ਹਰੀ	'green'
ਹੁਣੇ	huṇe	ਹੁਣੇ	'now'

ਹੌਲੀ	haulī	ਹੌਲੀ	'slowly'
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Non-initial ਹ "h" normally has no consonantal value, but represents high tone / ' / on the preceding vowel. In this use, ਹ "h" follows peripheral vowels only.

ਤੀਹ	tih	tī	'thirty'
ਰਾਹ	rāh	rā	'path'
ਤੀਹਰਾ	tīhrā	tīrā	'threefold'

ਕਾਹਰਾ	kāhrā	kāra	'onefold'
ਚਾਹਿਆ	cāhiā	cāta	'desired'
ਰਿਹਾ	rihā	rīa	'stayed'

In a few learned words, medial ਹ "h" is pronounced /h/ in formal speech by educated speakers, though for most this is somewhat artificial. In general, the words concerned are learned and not used at all in colloquial speech.

ਅਹਿੰਸਾ	ahimsā	ahinsā	'ahimsa'
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ਕਹਾਣੀ	kahāṇī	kəhāṇī	'story'
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The last has a colloquial equivalent /kəṇi/. This is homophonous with "ghani" 'mud'. All such learned words with /ə/ before ਹ and with a peripheral vowel following are pronounced colloquially with low tone.

The letter ਹ "h" in a secondary form ॥ is used to form conjuncts (see 3.5). These are used to indicate tone. See 3.7 for the reading rules.

3.9 The Vowels ॥ and ॥ : The vowel signs ॥ /stāri/ and ॥ /ṣkār/ are normally /i/ and /u/, but may have other values when in the vicinity of ਹ "h". The rules are exactly parallel for the two :

Before ਹ "h" these represent /ɛ/ and /o/. The ਹ "h", as always in medial position, has no consonantal value but indicates high tone:

ਕੁਹਰਾ	kuhrā	kōra	'leper'
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ਕਿਹਰਾ	kihṛā	kēra	'who'
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When written with ਹ "h" and following a vowelless letter, these represent /ɛ/ and /ɔ/ pronounced immediately after the previous letter.

ਵਹੁਣੀ	whuṇi	wṣṇi	'bride'
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ਕਹਿਣਾ	khiṇa	kēṇa	'to say'
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When written finally with the vowel bearer, ॥ /ṣkār/ represents /o/.

ਲਿਊ	liu	lio	'take'
-----	-----	-----	--------

ਪਿਊ	piu	pīo	'father'
-----	-----	-----	----------

In all other places, the normal reading for ॥ /stāri/ and ॥ /ṣkār/ are /i/ and /u/.

ਕੁੱਤਾ	kuttā	kutta	'dog'
ਕਿਸ	kis	kis	'who'

ਹੁਣੇ	huṇe	hūṇe	'now'
ਹਿੱਸਾ	hissā	hissa	'section'

3.10 The Letter ॥ : Gurmukhi has only one lateral ॥ "l". This is used to spell both /l/ and /ll/. A proposal has been made to distinguish ॥ "l" from ॥ "l" by adding a dot diacritic like that used to distinguish ॥ "ṣ" from ॥ "s". This however has met with no acceptance, and is seldom if ever used.

/// does not occur initially. ॥ "l" in initial position is therefore always /l/. /// is much more frequent than /l/ in clusters, so that these occurrences can generally be read ///. Beyond these suggestions, no rules can be given to distinguish. There are some homographic minimal pairs :

ਪਾਲੀ	pālī	pali	'name of a girl'
ਪਾਲੀ	pālī	paji	'brought up'

ਖਾਲੀ	khālī	khali	'empty'
ਖਾਲੀ	khālī	khaṛī	'stream'

3.11 Irregular and Morphophonemic Writings : The overwhelming majority of words are spelled strictly according to the rules and can be read with no difficulty. There are, however, three classes of writings that deserve comment : regular but unusual spellings, irregular spellings, and morphophonemic spellings.

1. Regular but unusual spellings are those which follow extensions of the regular rules to cover rather infrequent patterns. Words with initial voiced stops followed by low tone are very rare if they exist at all in the standard speech. There are, however, some such words in some dialects. In novels and short stories such words occasionally appear in dialogue. They are written by extending the analogy of words like /nā/ 'bathe', where the low tone is represented by a ॥ "h" subjoined to the ॥ "n". The same mark is subjoined ॥ "d" and ॥ "b" in the following. (The 'voiced aspirates' cannot be used as in initial position they are pronounced as voiceless). (See 3.5)

ਧਾ	dhā	dhā	'water cattle'
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ਬਾ	bha	bā	'to make sit'
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2. Irregular spellings are ones in which the tone is not indicated according to the rules. There are a few words with initial 'voiced aspirates', which by the rules (see 3.7) should have low tone on the first syllable, but which are usually pronounced with low tone on the second syllable. These are presumably the result of change since the establishment of the spellings.

ਧਰੇਕ	dharek	torək	'a kind of tree'
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ਭਾਮਦਾਰ	bhamḍār	pṣḍār	'treasury'
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Another group of words have high tone, but this is not written. Most often these end in clusters beginning with ///. They would be expected to have a ਹ "h" to mark high tone (see 3.8).

ਬਾਦ	ba/d	bā/d	'bull'
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ਗਿਲਜ	gilj	gīj	'eagle'
------	------	-----	---------

3. In a few instances, non-phonemic nasalisation is written with /ɪppi/ or /bṛdi/. Two very common and important words are so written :

ਮੈਂ	māim	me	'I'
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ਨੂੰ	nūm	nu	'to'
-----	-----	----	------

Moreover, /nu/ retains this spelling when it loses its tone and becomes a suffix on two pronouns:

ਮੈਂ	mainūm	mainu	'to me'
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ਸਾਨੂੰ	sānūm	sanu	'to us'
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The suffix /-ā/ of the oblique plural is always written with /bīdi/. When suffixed to a stem ending in a nasal, the nasalisation becomes predictable and not be written. However, the /bīdi/ always remains. In a few cases this has the incidental effect of distinguishing homophones :

ਕੰਨਾਂ	kānnāṁ	kānna	'ears'	ਕੰਨਾਂ	kānnā	kānna	'the sign'
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There are a few instances where the /bīdi/ seems to be written arbitrarily to distinguish homophones :

ਨਾਂ	nāṁ	na	'name'	ਸਮਾਂ	samāṁ	sōma	'time' ['sōma]
ਨਾਂ	nā	na	'no'	ਸਮਾਂ	samā	sō'ma	'spread' [sō'ma]

In the latter case there is a phonetic difference, in that nasalisation is not automatic in final syllables bearing mid tone in disyllables.

4. Some monosyllables are written as though final gemination. Some western dialects seem to pronounce double consonants in this position and the spellings may have originated here. In any case, these forms do have geminates before suffixes:

ਹੱਥ	hatth	həth	'hand' cf.	ਹੱਥਾਂ	hetthā	'hands'	ਚੰਨ	caṁn	ṣan	'moon'	ਚੰਨਾਂ	'moons'
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5. Morphophonemic spelling are ones in which the stem is spelled as in the base form even in inflectional forms in which it is subject to change. A number of verbal forms are regularly so written. Stems ending in /a/ under some circumstances alter this to /ə/ before suffixes. The /a/ is written in the regular way as ੳ, but the change is indicated by adding ੲ "u". As the sequence /a u/ does not occur, there is no difficulty in reading.

ਆਉਣਾ	auṁā	əṁa	'to come'	from/a-/+/-na/	ਪੈਣਾ	paṁā	pəṁa	'three quarters'
ਪਾਉਣਾ	paṁā	pəṁa	'to put'	/pa-/+/-na/				

Certain vowel changes are not indicated at all. In certain forms /æ/ becomes /əi/.

ਲੈਣਾ	lainā	ləina	'take'	from /æ/
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This also occurs in a few pronoun forms :

ਮੈਨੂੰ	mainū	məinu	'to me'	from/me/
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In certain forms /ə/ becomes /ə u/. These are generally forms in which the base form has /a/ which becomes /ə/ as described above.

ਪਾਉਣਾ	paṁdā	pəṁdā ~ pəṁdā	'putting' cf.	ਪਾਉਣਾ	'to put'
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6. Tone is also spelled morphophonemically in many verb forms. That is, the stem is spelled the same even when tonal changes occur. For example, many verbs have high tone in the imperative and future, but not in the base forms. Thus high tone is not indicated.

ਜਾਣਾ	jāṁā	jaṁa	'to go'	ਜਾਉਣਾ	jāṁgā	jāṁga	'shall go'
ਜਾਉ	jāo	jāo	'go'				

3.12 Spellings For Consonants 1. The following consonants have one spelling apiece :

kh	ਖ	kh	khəl	ਖਲ	'skin'	r	ਰ	r	rət	ਰਤ	'blood'
ch	ਚ	ch	chəḍ	ਚੜ	'leave'	r	ੜ	r	rərk	ਰੜਕ	'pain'
ṭh	ਠ	ṭh	ṭhəp	ਠਪ	'cover'	s	ਸ	s	sət	ਸਤ	'seven'
th	ਥ	th	thəl	ਥਲ	'desert'	ṣ	ਸ਼	ṣ	ṣer	ਸ਼ੇਰ	'lion'
ph	ਫ	ph	phəl	ਫਲ	'fruit'	z	ਜ਼	z	zər	ਜ਼ਰ	'wealth'
l	ਲ	l	lakh	ਲਖ	'lakh'	f	ਫ	f	fən	ਫਨ	'art'
l	ਲ	l	pəl	ਪਲ	'moment'	y	ਯ	y	yad	ਯਾਦ	'memory'
w	ਵ	w	wəl	ਵਲ	'toward'	h	ਹ	n	həl	ਹਲ	'plough'

2. The following consonants have two spellings apiece, one when initial before a low tone, the other in all other positions.

k	ਕ	k	kər	ਕਰ	'do'		ੜ	ḍh	ḍək	ੜਕ	'cover'
	ਖ	gh	kəṭ	ਖੜ	'chisel'	t	ਤ	t	tən	ਤਨ	'body'
ṣ	ਚ	ṣ	ṣəb	ਚਬ	'bite'		ਪ	dh	təṭ	ਪਰ	'put'
	ਥ	jh	cəṭ	ਥੜ	'cloudy'	p	ਪ	p	pər	ਪਰ	'but'
f	ਫ	f	fəp	ਫਪ	'jump'		ਭ	bh	pəṭ	ਭਰ	'fill'

3. The following consonants have two spellings apiece, one when following a high tone or preceding a low tone (not in the syllable), and one in all other environments. Examples are given of all three environments :

g	ਗ	g	goḷi	ਗੋਲੀ	'bullet'				wəḍḍā	ਵਢਾਇਆ	'had cut'
	ਖ	gh	məḍgi	ਮਘੀ	'first day of Magh'	d	ਦ	d	dīṁ	ਦਿਨ	'day'
			pəḍgəṭ	ਪਘਾਰ	'melting'		ਧ	dh	wādu	ਵਾਧੂ	'extra'
j	ਜ	j	jəḍdi	ਜਲਦੀ	'quick'				wəḍḍā	ਵਢਾਇਆ	'increased'
	ਥ	jh	məḍji	ਮਥੀ	'Majhi'	b	ਬ	b	bol	ਬੋਲ	'speak'
			məḍjəl	ਮਥੇਲ	'Majhail'		ਭ	bh	lāb	ਲਾਭ	'profit'
ḍ	ੜ	ḍ	ḍər	ੜਰ	'fear'				ləbāṭa	ਲਭਾਇਆ	'helped find'
	ਫ	ḍh	məḍḍi	ਮਝੀ	'leading'						

4. The nasal consonants are all written by nasalisation diacritic when before a homorganic consonant, and by a letter when in any other position. The homorganic nasal is written :

° /ḥippi/ when following /i ə u/, ° /bīdi/ when following /i e s a o u/. The letters for the nasals are :

ṇ	ਣ	ṇ	kəṇṇ	ਕੰਨਣ	'bracelet'	n	ਨ	n	nəp	ਨਪ	'press'
ṁ	ਮ	ṁ	əṁṇa	ਅੰਨਣਾ	'child'	m	ਮ	m	mən	ਮਨ	'mind'
ṁ	ਣ	ṁ	məṇ	ਮਣ	'maund'						

5. Geminate consonants are written with ° /əddək/, except /nn/ and /mm/ which are written with ° /ḥippi/. See 3.3 for examples.

6. In careful writing when a word with /kh/ or /g/ is known to come from Urdu or Persian, a dot may be added, giving ڪ and گ. Most people omit this diacritic.

ਗੋਰਿਬ	ਗੋਰੀਬ	or	ਗੋਰੀਬ	'poor'	ਖ਼ੋਰਗੋਸ਼	ਖ਼ਰਗੋਸ਼	or	ਖ਼ਰਗੋਸ਼	'rabbit'
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3.13 Spelling for Vowels and Tones : The following vowels have only one writing :

i	ੀ	a	ਾ	u	ੂ	f	ਫ	u	ਊ
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The following vowels have two or three writings. A "normal" spelling is used when the vowel has mid or low tone, or when the tone is elsewhere in the word. When accompanied by high tone, special spellings are used; these are given below.

e

o

ē

ō

In addition, /o/ with any tone is spelled ਓ when final and following a vowel.

ਕਰਾਇਓ karaiu kə'ralo 'get done'

The vowel /ə/ is never written.

The above signs are attached to consonant letters. When the vowel does not follow a consonant, a vowel-bearer is used. The combinations are as follows :

i	ਈ	ਓ	ਊ
e	ਏ	ਐ	ਓ
ə	ਏ	ਐ	ਓ

Mid tone is never any special indication.

Low tone is indicated by a special spelling for the preceding consonant. If that consonant is /n m l r/ (or rarely others) a conjunct consonant with 'h' added to the normal spelling for the consonant is used. If the consonant is /k c t p/ and initial, or if it is /g j d b/ and non-initial, a voiced aspirate 'gh jh dh bh' is used.

ਨਹਰਾ	nherā	ਨੇਰਾ	'darkness'
ਭਾਈ	bhāi	ਪਾਈ	'brother'
ਬੁਝਾਇਆ	bujhāiā	ਬੁਝਾਇਆ	'extinguished'

High tone is indicated in most cases by a special spelling for the following consonant or by the addition of ਹ 'h'. The following devices are used :

If the accompanying vowel is centralised and the following consonant is /g j d b/, the appropriate voiced aspirate with /əddək/ is used :

ਮੱਝ	majjh	ਮੱਝ	'buffalo'
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If the accompanying vowel is centralised and the following consonant is /n m l r/, the appropriate conjunct with 'h' is used and this is written with /əddək/ :

ਬੰਨ੍ਹ	bannh	ਬੰਨ੍ਹ	'tie'
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If the accompanying vowel is /a i u/ and is followed by a consonant, vowelless ਹ 'h' is added :

ਬਾਹਰ	bāhr	ਬਾਹਰ	'outside'
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If the accompanying vowel is /a i u/ and followed by a vowel, ਹ 'h' is written bearing that following vowel.

ਬਾਹੀ	bāhi	ਬਾਹੀ	'side'
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If the accompanying vowel is /e o ə ə/, special devices described below are used.

The combinations of high tone and /e o ə ə/ are written as follows. The spellings are given as combined with ਕ 'k'.

ਕੇ	ਕਿਰ	ਕੇ	ਕੁਰ	ਕੇ	ਕਹਿ	ਕੇ	ਕਹੁ
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All the combinations of vowels and tones are illustrated in the following chart.

A disyllabic word ending in /a/ and having tone on the last syllable may be spelled with an added final ਘ . This has no value except to indicate that the tone is final. The nature of the tone must be indicated as above.

The following are examples of all vowels and tones in monosyllables:

ਤਰ	tər	ਪਰ	tər	ਚੜ੍ਹ	čəṛ	ਲੇਣ	leṇ	ਡੇਣ	pəṇ	ਲਹਿਰ	lēr
	'swim'		'put'		'climb'		'take'		'sister'		'wave'
ਕਿਸ	kis	ਫਿਰ	tīr	ਵਿਨ੍ਹ	wīn	ਮਾਰ	mar	ਭਾਰ	pār	ਵਾਹਣ	wāṇ
	'who'		'help'		'pierce'		'kill'		'weight'		'ploughed field'
ਪੁਲ	puḷ	ਏਰ	cūr	ਮੁੱਢ	mūḍ	ਪੇਣ	pəṇ	ਪਣ	təṇ	ਲਾਹੁਣ	lāṇ
	'bridge'		'gloomy'		'root'		'wind'		'neck'		'take off'
ਚੀਰ	čir	ਭੀੜ	plīṛ	ਪੀਰਣ	pīṇ	ਚਰ	čor	ਢੇਲ	ḍəl	ਢੋਰ	čhór
	'cut'		'crowd'		'grind'		'thief'		'drum'		'boy'
ਫੇਰ	pher	ਭੇੜ	pəṛ	ਤਿਹਰ	tēr	ਰਪ	rup	ਪੂੜ	tūr	ਮੂੜ	mūr
	'again'		'collision'		'third time'		'form'		'dust'		'fool'

4. Emphasis

4.1 Principles : We shall discuss here four devices by which a sentence element is given special prominence. We shall call this special prominence 'emphasis', but with the understanding that its function is not always the same. It may be used to focus attention on the sentence element, to signal contrast, to assist in joining sentences together in sequences, or to perform various other tasks in the discussion. The functions in longer passages than sentences have not as yet been analysed and so will not be distinguished here.

The four devices discussed here are :

1. intonation
2. change of position of a phrase
3. emphatic particles
4. iteration of words

These devices are commonly used in various combinations. Intonation can be used above, but others, in general cannot be used without accompanying intonational emphasis. The details of this interrelation of devices vary widely from combination to combination. The devices may be illustrated as applied to the following basic sentence :

ṁmóṇ šér ṁgla si 'Mohan went to the city'
NP PP VP

This can be given emphatic intonation at various points by raising the point of highest pitch to /3/ and perhaps also shifting its positions in the sentence :

ṁmóṇ šér ṁgla si 'Mohan went to the city'
 ṁmóṇ ṁšér ṁgla si 'Mohan went to the city'

ṁmóṇ šér ṁgla si 'Mohan went to the city'

In the following set, intonation is combined with change of phrase position :

ṁṁṁ ṁgla si ṁmóṇ 'Mohan went to the city'

ṁgla si ṁšér ṁmóṇ 'Mohan went to the city'

In the following, an emphatic particle is used following the phrase with high pitch and giving it further emphasis :

²mōṇ i šēr ¹giā si. 'Mohan went to the city.' ²mōṇ ³šēr i ¹giā si. 'Mohan went to the *city*.'

Emphasis by iteration is not possible with this same basic sentence but can be illustrated by the following :

²mōṇ jōldi ¹giā si. 'Mohan went quickly' ²mōṇ ²jōldi jōldi ¹giā si. 'Mohan went very quickly.'

Verb reinforcers and certain cantenatives sometimes have functions quite similar to those of emphatic particles. Certain types of two-word compounds, particularly echo constructions also have functions similar to emphasis.

In the following sections, the more important emphatic particles will be discussed. The following occur :

i ~ hi	hā	pā/ā	kāda
te	hē	khā	thōṛa
tā	na	jū	ga
sāi	ki	wi	

4.2 *Meanings of Particles* : There seems to be a quite general tendency among writers on South Asian languages (1) to give inadequate attention to the emphatic particles, and (2) to attempt to find translation equivalents. Most of the grammars mention few if any of the particles, and most give meanings which are applicable only to limited contexts. One of the better treatments is that of Grahame Bailey (1950, Teach Yourself Hindustani, London, The English Universities Press, p. 124) concerning ही, the Hindi equivalent of /i/ or /hi/ he says :

"When its force is emphatic, the emphasis may be laid either on the actual word immediately preceding, or on the fact as a whole. Sometimes the stress is laid on an act suggesting that it was just about to begin, or was just going on, or had just finished. Sometimes it means, 'only', 'merely' or 'at least' or again it may mean 'finally' or 'with difficulty' and lastly there is the use with 'neither ... nor.'"

Such a statement is misleading. ही 'means' 'only' in a sentence like मैं दस ही आने दूँगा 'I'll give you only ten annas', but it does so simply by the fact that it marks emphasis in a statement which obviously implies some notion of maximum with or without ही. In some other context where the whole discourse would imply a minimum, the 'meaning' of ही would be 'at least'. Any such translation, however, is more a function of the context than of the particle itself, and should not be considered as a 'meaning'.

The emphatic particles must be described in terms of their use rather than their meanings. Here, unfortunately, it will be possible only to suggest certain features, mostly structural relations within sentences. The emphatic particles are of great significance in super-sentence syntax. A major function of most of them is to assist in signalling the sequential relationships of sentences. Most of this, however, is not yet susceptible of precise description.

4.3. /i/ ~ /hi/ : /i/ or /hi/ is the most common emphatic particle in Punjabi. The variant /i/ is more frequent in colloquial usage, whereas /hi/ is more frequent in formal literary Punjabi. There seem to be no significant differences in structural relationships.

/i/ follows a phrase with high pitch giving intonational emphasis. It further reinforces that emphasis. Generally speaking, the intonational emphasis is marked at the beginning of the phrase and the /i/ occurs after the end of the phrase. As a consequence of the rule just given, /i/ is never initial. Moreover, /i/ is very seldom final.

³ekta te ¹sāj i ²mānukh nu ¹niscīt bāṇa sākde ne. 'Only unity and cooperation can make man fearless.'

NP E NP AP VP

/i/ follows the noun phrase /ekta te s/ 'unity and cooperation' which bears pitch /3/ at its beginning. This signals that the whole phrase is to be emphasized, as has been indicated by the underlining.

If a noun phrase is to be emphasized with /i/, it must precede the verb phrase. Without /i/ there would be no such restriction, and the noun phrase might follow the verb phrase.

³kurbani hi ²jiwān da ¹pēd e. 'Sacrifice is the secret of life'

NP E NP VP

²jiwān da ¹pēd i e ³kurbani. 'Sacrifice is the very secret of life'

NP E VP NP

In this sentence, emphasis is on /jiwān da pēd/ 'secret of life'. It would not be possible to put emphasis on /kurbani/ 'sacrifice' in this position by the use of /i/.

²mānukh nu ¹niscīt ¹bāṇa sākde ne ³ekta te ¹sāj.

NP AP VP NP

The meaning of the sentence is much the same as that of the above. The shift of position of /ekta te sāj/ and the accompanying high pitch provide emphasis, but it is not possible to add /i/ for any further emphasis because the VP precedes.

²sāṛ kōi war khāl kita, ¹ludīāṇe jālāḍar i a ¹jaie. 'Several times we thought of coming over to Ludhiana or Jullundur.'

SNP PP ONP VP PP E VP

/ludīāṇe jālāḍar/ 'Ludhiana or Jullundur' is a closely knit phrase, and can only be emphasised as a whole. If, however, /jā/ 'or' is inserted, the phrase is less closely knit and it is possible to emphasize either the whole or a part :

... ... ¹ludīāṇe jā jālāḍar i... ...

E

This has essentially the same meaning as the sentence above.

... ... ¹ludīāṇe jā jālāḍar i... ...

E

'... ... to Ludhiana or even to Jullundur... ...'

/i/ occurs only once in any one sentence. If two or more elements require emphasis, /i/ may be used with one and some other particle with the other. /i/ does not follow interrogatives or auxiliaries. When a verb phrase is emphasized by /i/ the latter follows the main verb, but the emphasis applies to the whole phrase :

³mūḍā ²rē i ¹giā. 'The boy was left behind.'

NP V E V

/i/ may occur between iterated nouns for emphasis :
patte i patte 'lots of leaves'

4.4. /wi/ : /wi/ is one of the few emphatics which is fairly safely glossed. It means 'also'. Its structural relations within sentences are very closely similar to those of /i/. It follows a phrase with intonational emphasis. It cannot occur initially, and seldom occurs finally. Only one /wi/ can occur in a sentence. The following are examples :

²ratī ³sutti sutti wi ²ammi ammi bāṇā ¹lāg pāḍi e.

PP AP E VOC VP

'At night when she is asleep, she begins to cry, 'mother ! mother !'

/sutti/ 'asleep' is a past of /sō/ 'sleep'. The iteration and the high pitch both give emphasis, and the /wi/ following reinforces that. It might be translated 'even when she is asleep', but that seems a bit excessive in English. /ratī/ 'at night' is a locative plural.

'Among them were names of several of his close friends.'

*óna wíc kói usde còhete sàtsəŋgiā de *na wi *mɔjud sən.
PP NP E AP VP

Because of the considerable length of the NP, it seems more natural to read it with the /3/ on /na/ 'name' instead of at the beginning of the whole phrase. /kói/ 'some' seems to modify /sàtsəŋgiā/ and would normally follow /usde/ 'his'.

When both /i/ and /wi/ occur in the sentence, /i/ accompanies the intonational emphasis, that is /i/ takes precedence over /wi/.

'Now, Munshi's nephew will remain bachelor all his life'.

hūŋ mupši da pərla wi sari umər kuara hi rəga.
PP NP E PP NP E VP

4.5. /ju/ : /ju/ is similar in its patterns of use to /i/. It follows immediately after a phrase with emphatic intonation and reinforces the emphasis.

*món ju *sər *gla e. 'Mohan has gone to the city, so why worry?'

Compare :

*món i *sər *gla e. 'Yes, Mohan has gone to the city.'

*món te *sər *gla e. 'Well, Mohan has gone to the city'.
(You were asking about Mohan)

*món te *sər *gla e. 'Well, Mohan has gone to the city.'

Constructions comparable to the last are not possible either with /i/ or /ju/.

*ó ðthe *ɔda jāda *rɔɔda e, *pɔd *lage ju *hola.
NP PP VP PP AP E VP

'He usually comes over there, after all his village is close by.'

*pəɔdi ju *hoi, *ik pəje te *kiwɔ cəle.
NP E VP PP PP VP

'After all, it is a train; how can it run on one wheel?'

4.6. /te/ and /tā/ : The emphatic particle /te/ must be distinguished from the connective /te/ 'and', from the post position /te/ 'on'.

In non-initial position in a sentence, /te/ and /tā/ are in free variation. With speakers of Majhi, /te/ is more common and with speakers of Doabi and Malwai, /tā/ is more common.

/te/ either precedes or follows the phrase with higher intonation, but in either case reinforces the emphasis marked by intonation :

*món te *gla si *sər. 'Mohan went to the city.'
NP E VP PP

*món te *gla si *sər. 'Mohan went to the city.'
NP E VP PP

*lokā di *j/b te nāi na *phəri jādi.
NP E VP

After all, you cannot hold the people's tongue'.

The following would be equivalent :

lokā di jfb tā nāi na *phəri jādi.

*cɔri te *bāmni *hūdi e.
NP E NP VP

'The sparrow is a Brahman, isn't she?'

rɔɔk tā rəb ne rəj ke ditta hola e.
NP E NP VP

'God has given plenty of things.'

/rəj ke/ 'filling' is as VP, and though not directly connected to /rɔɔk/ 'things', is best translated as 'plenty'.

When two sentence elements are to be emphasized, /i/ is commonly used for the one with major emphasis, and /te/ for the one with minor emphasis.

*istō əgge tā gəɔdi ne *jana hi *nāi si.
PP E NP VP E

'The train was not to go any further.'

Since there can only be one /3/ in a sentence, this is on the phrase accompanied by /i/. /tā/ accompanies a phrase with /2/, and is thus clearly subordinate to /i/.

*tiwiā di te *sūnda i koi¹ nāi.
AP E V E

'Nobody pays any attention to women.'

*pɔj sət tā *mə wi *wekhe si.

'Even I saw half a dozen.'

/pɔj sət/ 'five seven' express an approximate number. /te/ and /wi/ both emphasize /mə/, /wi/ following the same patterns as /i/. /te/ and /i/ can combine to emphasize a single phrase. In this case /te/ immediately follows /i/.

*bəs *ji, *ɔg hi te a *gta.
NP E E

'Yes sir, he was really annoyed.'

/tā/, but not /te/ can occur initially :

*tā *pəi rəɔrur mūde *nu pəɔn lao.
E Voc PP NP VP

Then (if that is the case), brother, do send your son to study'.

Initial /tā/ may be immediately followed by /te/. The combination of /tā/ /te/ functions as one unit meaning something like 'so then'.

tā te on nāi səɔe na| jəpa.
E E NP Neg PP

'So he won't go with us?'

4.7. /səi/ and /pəi/ : /səi/ and /pəi/ generally emphasize the verb phrase and semantically indicate a sort of ultimatum. When sentence final, they are always followed by / | /. They most frequently occur following /te/ or /tā/.

*ó *awc te *səi 'He dare not come.'
NP VP E E

*ó ata i səi 'So what if he came?'
NP VP E E

*ó mere na| *awc te *səi *mə ónu *wəkháurga.
NP PP na| VP E E

'Let him come with me, I will show him.'

NP ³jawe te ³sí ²pə́la 'He dare not go.'

VP E E

²ms te pə́la ³akhja i ¹si,, ²ónu ³nái si ¹jaṇa cáida .

NP E E VP E

'Even if I did happen to say this, he shouldn't have gone.'

pə́la can occur in initial position :

²pə́la je ²tera ¹koi ³nái, ²tū ¹jáma ³kíde ¹lai ¹kərda ẽ .

E Crd PP NP Neg NP VP PP VP

'Well, if you don't have any one of your own, why do you pile up all this money ?'

4.8. /khā/ : /khā/ is colloquial and is rarely used in the written language. It functions very much like /sái/ and /pə́la/. But whereas /sái/ and /pə́la/ can occur in the same sentence, /sái/ and /khā/ cannot, /khā/ can only precede /pə́la/. The combination of /khā/ and /pə́la/ is slightly more emphatic than either alone.

²tū ³jawī ³khā 'You dare not go.'

NP VP E

²tū ³jawī khā ²pə́la 'You dare not go.'

4.9. /hā/ : /hā/ occurs only at the beginning of a sentence and is followed by /,/. It can often be translated 'of course,' 'however'.

³hā², ²səma pa ke ³dóā da rəṅg ¹ikko ho ¹jāda e .

E SVP NP NP AP VP

'Of course, in due course both have the same colour.'

³hā², ²sári de ³phul her warī ¹wəkhre hūde .

E NP PP AP VP

'However, the sari had a different print every time.'

4.10. /hə/ : The emphatic particle /hə/ is used both in written and spoken Panjabi. It must not be confused with the auxiliary /hə/ which is used only in literary language and only at the ends of clauses; /e/ is used in its place in all colloquial and much written Panjabi.

The emphatic /hə/ can occur anywhere in the sentence, but cannot interrupt phrase units. It frequently accompanies /te/. At the beginning of a sentence /hə/ precedes /te/; elsewhere /te/ precedes /hə/.

²ó ³jāda te ³hə 'Are you sure he is going ?'

NP VP E E

¹kərda te ²ó ³hə, ²pər ³bəṇḍa kúj ⁴nái .

VP E NP E

'Even though he tries hard, he doesn't succeed.'

³hə te si ²kāṇa, ²pər ³bəṇḍa ¹lek .

'Even though he was a one-eyed man, he was very intelligent.'

4.11. /thóṛa/ : The emphatic particle /thóṛa/ follows a noun phrase with high pitch. It gives a general negative emphasis to the sentence.

³ms thóṛa ¹akhia si . 'I didn't say, did I ?'

NP E VP

It is sometimes inflected for gender and number, but this is optional.

³ó thóṛe ¹gəc sən . 'They didn't go, did they ?'

NP E VP

³ó thóṛa gəc sən . 'They did not go.'

It may also give some specific emphasis on the noun phrase.

³əsī thóṛa ³khāḍde sā ¹óthe . 'We weren't playing there.'

NP E VP PP

4.12. /káda/ : The emphatic particle /káda/ occurs only in coordinate sentences. It always precedes a verb phrase and is inflected for gender and number to agree with the verb.

³admi káda ¹si, ³de ¹si . 'He wasn't a man, he was a giant.'

NP E VP NP VP

³həṭṭi kádi ¹si, ³khāṇ ¹si . 'That wasn't just a shop, that was a mine.'

NP E VP NP VP

³ms ³gəl kádi ¹kər bəṭṭha, ³ó mere ³gəl i ¹ps gla .

NP NP E VP NP NP E VP

'I just happened to say this and he was after me like anything.'

4.13. /ki/ : Emphatic /ki/ always occurs finally, after the verb phrase. It frequently means something like 'after all', 'that's all'.

³əsī ³derṣən i kərne ne ki 'We just want to pay a visit, after all.'

NP NP E VP E

²tusī ³jaṇa i a ²ki 'All you want to do is to go.'

NP VP E E

³óna ³ona i a ²ki 'After all, they'll come.'

NP VP E E

³óne ³k/a si ²ki 'He did say so, didn't he ?'

NP VP E

4.14. /ga/ : The emphatic particle /ga/ is used in colloquial, where it is common in very informal speech, but rare or absent in formal. It occurs after the emphatic particle /hə/ or after auxiliaries. It is inflected to show concord for number and gender.

³óthe óna da koi phoj da appa ³nái he ga ¹si ²dəṅgər ¹ḍr . 'There the army did not have its own cattle'.

PP sNP Neg E E Aux sNP

The two parts of the sentences marked sNP are actually one discontinuous phrase.

³āde¹, ³hune i si gi ¹éthe . 'They said, she was here just now.'

V PP E Aux. E PP

4.15. /na/ : /na/ is one of three negatives, /nái/, /ná/ and /na/. /ná/ is a feminine singular noun and is used in such contexts as the following :

³óne ³ná ¹kiti 'He said no.'

NP NP VP

³óne ³ná ¹kiti 'He said no.'

/ná/ is not strictly an emphatic, but there is usually some sort of emphasis marker in sentences in which /ná/ occurs.

/nái/ is the usual negative in most contexts. It is used independently or loosely connected to a sentence to mean 'no'.

³nái, mór ³nái gla . 'No, Mohan didn't go'.

NP VP

Within sentences it usually occurs within the verb phrase. The normal order of such negative verb phrases differs from that of affirmative. However, it may be moved to some other position for emphasis :

'I won't drink milk, I want to eat bread.'

smē ni dūd dūda, mē tē roji khapi ē.
sNP Neg oNP VP sNP E oNP VP

This sentence is in Malwai dialect, in Majhi it would be :-

mē nāi dūd piṇa, mē tē roji khapi ē.

/nāi/ is not used with the imperative or hortative forms of the verb. Instead, /na/ is the usual negative :

'After eating and drinking everything, she could not find a place to hide.'

ōnu kha pi ke tē lukān nu mūrke thā na ṭōbbe.
NP VP C PP PP NP VP

/na/ is used as an emphatic particle. In this use it comes at the end of the sentence with //, or following certain other emphatics. It can often be translated by an English echo question :

aje mē stere i wāf kōḍ chāḍda, tē cāṇga si na. ||
C NP NP VP C AP VP E

ō gla si na || 'He went, didn't he ?'

ō nāi si gla na || 'He did not go, did he ?'

'If I had set you right, it would have been much better, wouldn't it ?' (Lit. : 'If I had pressed out your wrinkles')

'Bebe is good for nothing except talking, isn't she ?'

bās, bebe gollā i kārṇ jogi e na ||
NP AP VP E

'Are you talking about this shopkeeper ?'

es hōḍi wālē di gōl kōḍi ē na ||
NP VP E

/na/ can occur with various other emphatic particles at the end of sentences, but commonly only with /hē/ elsewhere :

nāi tē na sōi || 'If no, let it be no. (what do I care ?)'

hē na bāṇa sōṇa || 'Isn't he handsome ?'
E E AP

/na/ is also used as a connective. In the form /na..... na...../ it means 'neither.....nor'. This may join clauses or certain phrase units.

'He neither came home, nor did he do anything.'

na i ō kār ala, na on koi kām i kita.
c E NP NP VP C NP NP VP

'Success neither has come here nor will come there.'

puri na the pōi, na the pōi e.
NP C PP VP C PP VP

A single /na/ is used between identical verb forms to mean 'or not.' The resulting construction is nominal.

mera kḥa na kḥa k bōrābōr.
NP AP

'Whether I say so or not, doesn't make any difference.'
(Lit. : My saying or no saying is equivalent to one.)

4.16. Iteration : Iteration is a common device for emphasis.

Nouns :

pīḍ pīḍ wē sarkar de wīḍ gussa si
PP PP AP VP

'In every village there was anger against the government.'

Adjectives :

the mera ji kōḍa si, mē cāṇga cāṇga dīssā.
PP NP VP NP AP VP

'At that place I wanted to appear very nice.'

Adverbs :

bijē sīṅg wī kōḍē kōḍē ēna mēntiā na! rālē da jōṭē kōḍa si.
NP PP NP VP

'Every once in a while Bijē Singh would make an effort to be with these industrious people.'

Verbs :

socde socde us di bīrti ōna kīkkōr de dōrākhtā wāl jādi.
VP NP PP NP VP

'In this reflective mood, his thoughts would turn toward those kikkar trees.' (Lit. : Thinking, thinking his thoughts.....')

mercē kēdi kēdi tō tere wāḍi roji kuṣiā wāḍe sād nu de ditti.
PP NP NP NP VP

'In spite of my objections, she gave your bread to the sadhu from Kutia' (Lit. : From my speaking, speaking, she.....')

5. Coordination and Sentence Sequencing

5.1. Coordination and Balance : Many Punjabi sentences are composed of two ... or occasionally more..... clauses in a coordinate construction. These are typically joined by certain coordinating elements, connectives, pronouns, or adverbs. Often, these are in pairs, one introducing each clause. The two clauses are typically connected by /, /. Here we will list and exemplify a number of these coordinating patterns.

There are also strong tendencies toward structural parallelism in the two clauses in coordinate sentences. This is to be sure a tendency rather than an absolute requirement, but it is sufficiently strong to be of considerable importance. Many of the examples below will be spaced out to show this parallelism. A few general features are worth note at this point. Often the clauses have the same elements in the same order. In other instances, one clause is an expansion of the other.....it has the same elements in the same order but with one additional element. There is a strong tendency to balance in verbal phrases. That is, both phrases commonly have the same number of elements, sometimes the same internal structure.

Finally, there is a strong tendency to omit from subsequent clauses elements which if included would be exactly identical. This omission of elements is an important signal of sequential relationships between clauses. A simple example of such omission is the following:

je ó ja sákda si, tã tũ wi. 'If he could go, you could go too.'

We may consider that the second clause contains by implication /ja sákda si/. This omission, the pair of coordinate markers /je... ..tã/ 'If ... then ...' and the emphatic /wi/ are all important structural markers in such a sentence.

The following example shows parallelism in structure, two coordinate pairs being further connected :

tusĩ eđe i juan o, jeđa tũđa wišwaš, te eđe i búđde, jeđa tũđa šəŋka.
NP PP AP VP NP [VP] C NP PP AP [VP] NP NP [VP]

'You are young to the extent you have confidence, and old to the extent you have doubts.'

The square brackets [] indicate sentence elements which are omitted. For example, the second clause must be considered as parallel to the following independent clauseform : /eđa tũđa wišwaš e / 'you have this much confidence.'

jere din ó cəprasi di tərīmət həspətəl wic rši, us nu bakiã wərgi khurak mĩldi rši,
PP NP NP PP PP VP NP PP NP NP VP
bakiã waŋ ódiã cadrã bədəldiã ršiã, bakiã waŋ óde bəcce na| lađ hũde rše.
PP NP VP PP PP NP VP

'All those days when the wife of that peon was in the hospital, she was given food like the others, her bed-sheets were changed like the others, and her child was loved like the others.'

The second, third, and fourth clauses show very close parallelism in structure. The second has one phrase /us nu/ 'to her' which is without parallels and the fourth has /óde bəcce na| / 'with her child'. However, there is another kind of parallelism which cuts across the three... ..that between /us nu/, /ódiã/, and /óde/... .. which further ties the clauses together.

jedō sekhō ne coŋwiã pəjābi kəhāniã da səŋgrə chapra kita, tã mə pəjābi wic pēli kəhāni 'meri nani' likhi.
Crd NP NP VP Crd NP PP VP

When Sekhon decided to publish a selection of Punjabi short stories, I wrote my first story in Punjabi, 'My Grand mother'.

In proverbs and similar very idiomatic expressions, there may be dropping of parallel elements from both clauses :

jāi ma , ujea puttər.
PP NP [VP] PP NP [VP]

5.2. Connectives : There are four simple connectives which join clauses :

/te/ 'and'

khó le pəp da bəjua, te kád le wiccō səwa rupia.
VP ONP VP PP ONP

'Snatch away sister's purse and take out a rupee and a quarter.'

/jã/ 'or'

taj šaed us loi ucca si, jã us de pəthərã wic us loi huja nši si.
sNP PP PP AP VP PP PP NP VP

'Perhaps the Taj was too high for him, or its stones could not give him a swing.' (Concerning a pigeon)

/pər/ 'but'

ó sēm gai, pər mere ko| a gai. 'She was frightened, but she came to me;

/ki/ 'that'

məinu kise ne akhĩa si, ki pajame kəmizã meliã ne. 'Did anyone tell me that pajama and shirts were dirty' ?
iNP sNP mVP C sNP AP m VP
é khial kərke bəra dukh hoia, ki meri cūri kūrī wi ese nərē di wasi si.
s VP NP VP C NP NP NP VP

'I was much disturbed at the thought that my outcast girl was also a dweller in this hellish place'.

/jã/ occasionally introduces both clauses :

jã ó ethe rəega, jã bār jəega
C NP PP VP C [NP] PP VP

'Either he will stay here or go out.'

/na/ as a connective joining clauses is most usually used before both clauses :

na tã on ethe koi kəm i kita na i ó šər gla.
C E NP PP NP VP C E NP PP VP

'Neither did he do anything useful here, nor did he go to the city.'

mə na cəkor wekhĩa si, na cəkori.
NP C NP VP [NP] C NP [VP]

'Neither had I seen Chakor, nor Chakor.'

/na/ is used as a connective introducing a second clause when the first clause is negative with /ná/. Combination /ná ... tã na... / means something like 'If not, ... then let it be not ...'.

'Well, if you do not agree, who cares?'

cəŋga ná mənna, tã na mən.
AP VP C C VP

/je... .. tã/

/je/ 'If' is frequently used to introduce one clause, the other being introduced by /te/ or /tã/ 'then'.

'If you want to hire a tonga, then you should first ask the fare.'

je tange te cəŋna howe, te kərała pəilə puchida.
Crd PP VP Crd NP PP NP

Note that /te/ in the first clause is a proposition 'on'.

'If a man wills, he can make this whole world a spiritual dwelling.'

pər je mənukh cə, tã sari dunia nu ruhani bəna səkda e.
C Crd NP VP Crd NP NP VP

pəla je pəsu dūd dēda howe, jã hə! wəda howe tã tã gəl hoi.
Crd NP NP VP C NP VP Crd E NP VP

'Of course, if the cattle give milk or are useful for ploughing, then it is a different matter.'

/tã/ 'then' is also occasionally used after other coordinates :

huŋ jəd jiwen khətam ho r/ə si, tã pərem waŋ dəya kər nu ɛ hor wi əmolək japəŋ ləgga.

'Now when life was coming to an end, it seemed even dearer to Daya Kaur.'

5.3 *Correlatives* : Some of the most frequent types of coordinate constructions involve the use of two co-relatives from the same set :

eða	oða	jeða	kɪdɔ	—	—	jəd	kəd
'this much'	'that much'	'as much'	'how much'?			'when'	'when?'
ena	ona	jɪnna	kɪnna	edō	odō	jədō	kədō
'this much'	'that much'	'as much'	'how much'?	'from now'	'since then'	'when'	'when?'

jɪthe sūdarta pap nal jori jãdi e ɔthe na zɪdgi, na rəb te na məzəb de, ərth səmje jãde e.
NP PP VP NP NP VP

'Where beauty is associated with evil, life and God and religion have no significance.'

jɪnna wəd l/khəŋge. ɔne wəd pəse mɪlɔŋge.

'The more we write, the more money we get.'

The j-word is most often initial in its clause, but occasionally it may be found in some other position :
məuju majre da jo lal kəgra si, ɔ ɪdər pərəsth di lal əŋgi si.

'What was 'red skirt' in Mauju Majra, was 'red jacket' in Inder Parasth.'

Two of the sets are incomplete. /ɛ ɔ/ are used in place of the missing numbers of the set /jɛra kəra/ and /edō odō/ to complete the set /jəd kəd/ :
jɛra nɪrpə ná ɔ ədɔl ná.

'He who is not fearless, is not stable.'

When the co-relatives are inflected, as are the pronominal and adjectival ones, it is not necessary that the pair be in the same form. The following shows /jo ... ɔ/ in two different cases :

jɪs yuniwərsɪti wɪc mɛ pəŋda sã, ɔde wɪc terã ku hɪdostani mɪdɛ pəŋde sən.

'In the University where I was studying, there were about thirteen other Indian students'

Much less frequently the j-word introduces the second clause, and the o-word the first :

admi ɔna i cəŋga e, jɪnna ɔ mɪlɔha howe.

'The more loving a man is, the better.'

Also less frequent is the use of a j-word and an e-word. In this combination, the j-word will usually occur in the second clause.

pər ɪð japda jɪwɛ do sədiã ho gəiã ne.

'But it looks as if two centuries have passed.'

/ɪð/ 'thus' is a dialectal variant of /ɪwɛ/, and is thus in the same set with /jɪwɛ/.

In a few of the correlative sets there is a special member which is used only as an introducer of a second clause in a coordinate construction. These form the following pairs :

/jo ... so... /, /jɪwɛ... .. tɪwɛ/, /jəd... .. təd/, and /jədō ... tədō/.

jo phəŋta gla, so cor. 'He who is caught is a thief.'

duje ɪəbdã wɪc

jəd tik dɔdã da ju! kaem hɛ, təd tik dɔdã di wa wəl koi ná tək səkda.
SNP CNP VP s NP VP

Notice that the sentence is arranged to emphasize the parallelism of /dɔdã da/ and /dɔdã di/ 'of the two of them', even though these are embedded in structures that are not at all parallel.

Coordinates can be repeated for emphasis :

jīwē jīwē lərai wāddi gai, tīwē tīwē lokā de dīl udas hūde gae.

'As the war lingered on, the people's hearts became sad.'

Occasionally the o-word of a coordinate pair is omitted. In most such cases it could very readily be supplied without making any major alteration in the sentence.

jəðō mənukh dīl wīc jəzbe tərke,

sōj pərkəp waji əkh khūlli, bəremāḍ di kala pəlt gai.

'When man's heart began to beat with emotion and his beauty-conscious eye was opened, then the nature of the universe was changed.'

To make this sentence complete, /te/ 'and' should be added to introduce the second clause and /odō/ or /tədō/ to introduce the third. The omission of the second member of the co-relative pair is a stylistic device more frequent in poetry than prose.

5.4. *Other patterns of coordination* : Coordinate clauses are frequently marked by other pairs of associated and usually contrasting words. The following are merely three examples of many possibilities :

/ikduja..... /'one.....second', /pāila/ 'first' is not used with /duja/.

ik te ó təkra si, duja gusse khor. 'He was strong to begin with, and on top of that he was full of anger.'

/pāilāpher/'first.....then.....'

pāilā ó mere koī ala, pher tere koī pher óde koī. First he came to me, then to you and afterward to him'

/pāilōpicchō.../ 'first.....afterwards...'

meri dīlcəspi te es gəl naī e, kī os jənāni ne pāilō kī socia, te picchō kī.

'I am interested in, what that woman thought in the beginning and what she thought later on.'

Note that the last clause, being largely identical with the preceding, has most of the elements omitted. The full form would be/os jənāni ne picchō kī socia/. Sentence /jāi ma, ujāa puttər/ exemplifies another pair of words used to mark coordination /jāiujāa/.

/pāwē sardiā hōp pāwē garmiā/ 'Whether it is winter or summer'

This sentence includes a coordinate construction with /pāwēpāwē/ 'Ifif'

6. Styles :

There is a great stylistic variation in Panjabi. This finds expression in particularly vocabulary selection and in syntax. While detailed treatment of style is outside the scope of this paper, certain aspects of the variation in syntax cannot be overlooked. Only one dimension of variation will be discussed here. The two poles can be labeled literary and colloquial. The first is typical of written essays and the more formal parts of short stories and novels. The latter is typical of informal spoken conversation and oral telling of tales. Conversation in plays and some novels approximates to the colloquial indeed in a few instances exaggerates colloquial usage. Formal public speaking often approximates closely to literary Panjabi. The two types, therefore form the two ends of a complex continuum of variation. Much of the material in the language can be profitably considered as a mixture of the two styles lying at some point along the continuum. Some features of the syntactic differences between the two styles are essential background for understanding sentence sequencing.

6.1. *Word Order* : The order of words within phrases is very largely fixed in all types of Panjabi except poetic language. With very few exceptions, modifiers precede the heads. When there are two or more modifiers the order is generally fixed. When, however, a noun has complex modifier, particularly if there are two such, it is common for such a modifier to be totally removed from the phrase and to be treated as a semi-independent element. The following is a relatively simple case :

occha, bəkló de wīc ik chəni hūdi si, bəri wəḍḍi.

'Well, there used to be a very big cantonment in Bakloh.'

In a more literary style this sentence would be :

bəkló de wīc ik bəri wəḍḍi chəni hūdi si.
PP NP VP

Separating the AP from the NP in this way serves to put emphasis on it. If /bəri wəḍḍi/ is not separated from the NP, its position within the NP is fixed. /ik bəri wəḍḍi chəni/ 'a very big cantonment' is possible, /bəri wəḍḍi ik chəni/ is not possible as a single phrase.

Within verbal phrases there is also very largely fixed order. The only exception is in the position of the negator and auxiliary in negative sentences. These normally precede the verbs in the phrase, but exceptionally may come between two of them :

ó nāi ja səkda. 'He cannot go.'

ó ja nāi səkda. 'He cannot go.'

If certain emphatics occur in the verbal phrase, the order is different, but the change is required :

ó ja səkda i nāi. 'He certainly cannot go.'

6.2. *Phrase Order* : In contrast to this very strict ordering of words within phrases, the order of phrases in clauses is very free. It is, however, much freer in colloquial Panjabi than in literary. In the latter there is sufficient uniformity to establish certain orders as normal. Other orders can then be considered as departures from these norms. In colloquial the order is so free that no norms can be established from colloquial materials alone. It is of course possible to consider the literary norms as applicable to all forms, but it is not certain that it is profitable to do so.

The following can be considered as normal literary clause patterns :

sNP+Loc+mVP

móṇ šēr gia.

'Mohan went to the city.'

sNP+iNP+mVP

móṇ ne sóṇ nu wekhia.

'Mohan saw Sohan.'

sNP+iNP+oNP+mVP

sNP+cNP+mVP

móh cəŋga admi e. 'Mohan is a good man.'

móh ne sóh nu ptali ditti. 'Mohan gave Sohan a cup.'

Beyond these, however, very little can be said about normal order of clause elements even for literary Panjabi. Most locative, temporal, manner and other postpositional phrases have no clearly recognizable normal position. The mVP is normally final in the clause, but these and the various types of subordinate verbal phrases can occur anywhere before it.

It should be emphasized that the statements just made about order are statements about norms. Departures are fairly frequent, even in the most formal literary language. Sentences with departures from the norms of order are by no means exceptional. In much formal Panjabi writing they are very frequent. In works generally considered representative of good literary style strict adherence to the norms is exceptional.

The following sentence is in normal order. It will serve as one example to indicate the possibilities :

- a) sara karkhana i hōme nal cəl r/a e.
sNP PP mVP

'The whole establishment is based on pride.'

Having three sentence elements, six permutations are possible. All are acceptable sentence orders. Some comments, however, are in order. The place of major emphasis in a sentence is usually initial. The second place of emphasis is after /,/ at the end of the sentence. Various arrangements will provide various combinations of emphases. Since the sNP has an attached /i/ there is always some sort of emphasis on this element. The rearrangements merely provide additional emphasis or revalue the emphasis on certain elements.

In arrangement b) there is secondary emphasis on the PP.

- b) sara karkhana i cəl r/a e, hōme nal.
sNP mVP PP

- c) hōme nal cəl r/a e, sara i karkhana.
PP mVP sNP

Arrangement c) also has emphasis on both the sNP and the PP. However, c) gives some what greater emphasis to the PP than does b). How much, will depend on the stress patterns. If /hōme/ has /3/, this will be maximal.

- d) hōme nal sara karkhana i cəl r/a e.
PP sNP mVP

Arrangement d) also puts considerable emphasis on the PP, and perhaps somewhat less on the sNP than does c).

- e) cəl r/a e hōme nal, sara i karkhana.
mVP PP sNP

Arrangement e) puts the emphasis on the mVP and the sNP. The balance of emphasis depends on the pitch distribution as in c). Note the order in sNP ... this change is required : /i/ cannot stand in sentence final position; it, therefore, stands before the last word in the phrase to be emphasized when the phrase is final. Otherwise it usually stands at the end of the phrase.

- f) cəl r/a e sara i karkhana, hōme nal.
mVP sNP PP

Arrangement f) gives a certain emphasis to all three elements, but again just how this would work out in detail depends on the pitch patterns. Any intonation which tends to equalize the emphasis on the three elements would be most unusual.

In the above examples /,/ has been written in some. In general /,/ is not to be expected in a) or d) the ones with mVP final and in its usual position and is quite usual in all the others ones where the final element is out of normal position. This is one of the considerations that leads to recognizing a) as the norm. In most, /,/ is only possible before the third element. However, in g) it would be possible after the third element :

- g) cəl r/a e, sara karkhana i hōme nal.
mVP sNP PP

This would increase the emphasis on the mVP. In general emphasis is increased in shorter intonation spans.

A second sentence will illustrate some further features :

- a) na|e pài atma s/ŋg sətā de meli sən.
C sNP cNP VP

Twenty-four permutations of the four elements are possible. Most of them are acceptable sentences. It is not feasible to list them all and comment individually. Those arrangements with the VP /sən/ initial are considerably less likely than most of the others. /na|e/ is most likely to be in initial position; for it to follow the first phrase is almost as probable; but the probability declines considerably if /na|e/ is put still later in the sentence. It is not possible for /na|e/ to occur in the second intonation span. That is, it must precede /,/ if this occurs. The combination of these preferences will make some of the twenty-four permutations highly improbable, and a few impossible. Others, however, will be highly likely. In this respect this sentence is distinctly different from the previous sentence in which none of the permutations can be said to be highly improbable, though, of course, even there they are not all equally likely.

There is an additional complication in the sentence /na|e pài..... / / sətā de/'of the Sadhus' is an AP contained in the cNP /sətā de meli/'friend of the Sadhus'. Such APs are often detached from their phrase. This gives rise to a number of additional arrangements. But again a few are probably impossible, and a number are highly unlikely. The following are but a small sample of the acceptable orders :

- b) na|e sətā de meli sən, pài atma s/ŋg.
C cNP mVP sNP

In arrangement b), /3/ can be put on /sətā/ to give emphasis to this element. Secondary emphasis would be on sNP.

- c) meli sən na|e sətā de, pài atma s/ŋg.
cNP mVP C AP sNP

In arrangement c), emphasis would be on /meli/ which would probably have /3/.

- d) pài atma s/ŋg meli sən na|e, sətā de.
sNP cNP mVP C AP

In arrangement d), the sNP is emphasized, with secondary emphasis on /səĩtā de/ . /naĩe/ is here about as far from initial position as it can be.

e) naĩe meli sən pāi atma sŋg, səĩtā de.
c cNP mVP sNP AP

In e) if /3/ is on /meli/ the major emphasis would be there, with secondary emphasis on /səĩtā de/. Some such device would be the normal way of putting emphasis both on 'friend' and 'of sadhus'.

6.3 *Phrase Order and Sequencing* : To say that a given sentence can occur in large number of different permutations can be misleading. In isolation many of the possible arrangements listed and discussed in the last section would sound (or look) very peculiar indeed. Many of the orders are permissible only in certain contexts. Conversely, for any given context, only a small number of the 'possible' orders are actually permitted. To make an accurate judgement of the acceptability of a sentence arrangement it is necessary to contextualize it. In the section marked "Phrase Order" we have considered a sentence as acceptable if it seems possible to construct a context into which it would fit acceptably. In some instances it would not be easy to find such a context.

There is thus a strong interdependence between sentence arrangement and context. Looking at this from the other side, the sentence order is often a signal of structural relationships between successive sentences. Only a few hints at the operation of this system can be given. To give more would require a tremendous amount of careful investigation of a sort that this present study only prepares the way for.

As an example to illustrate this, consider the following sentence :

kəsur sara he, lal kəgre da. 'The whole guilt is the red skirt's'.
sNP AP mVP cAP

The normal order would be the following :

sara kəsur lal kəgre da he.
sNP cAP mVP

A modifier of /kəsur/ 'guilt, trouble' has been detached and moved to pre-verbal position as a semi-independent element. The cAP has been put in post-verbal position. This puts emphasis on /kəsur/ and on /lal kəgre da/ 'of the red skirt'. The following are the two sentences immediately preceding this sentence which ends the paragraph :

apā di khūlli te pəkki rae he, ki bəĩj bala be kəsur he
sNP sNP C sNP cAP mVP
phcji əbsər bekəsur he.
sNP cAP mVP

'It is my very firm opinion that Brij Bala is guiltless. The army officer is guiltless.'

The 'emphasis' on /kəsur/ is really only a device to tie this sentence in closely with the previous two sentences. These in turn are tied together by the close parallelism of the second with the last clause, of the first. Indeed, it would be quite possible to consider that the two sentences are basically identical, but that

/apā di khūlli te pəkki rae he ki/ has been omitted from the second. If /sara/ or /lal kəgre da/ were initial in the previous sentence, it would weaken this connection. Moreover, the placing of /lal kəgre da/ at the very end of the paragraph with emphasis consequent on occupying a single short intonation contour after / , / gives 'of the red skirt' some prominence. It is infact the climax of the paragraph.

The commonest departure from normal order is the transposition of one phrase to post-verbal position. This can be almost any sentence element. The following examples will show some of the possibilities :

The sNP is moved to post-verbal position :

nīt edā i kuttā gəwəna hūda en. 'Everyday food is spoiled like this' (Lit.: 'is spoiled to the dogs')
PP PP PP VP sNP

The oNP is moved to post-verbal position :

jīs de kīse ne nāi gawē sən guṇ te nāi kiti si kirti.
AP sNP mVP oNP mVP oNP

'Neither did anyone sing song for him nor was he praised'

The clauses here are quite parallel, the sNP /kīse ne/ 'anyone' and the detached modifier of the oNP, /jīs de/ 'for him' can be considered as implied in the second clause by omission. The use of /jīs/ is part of the apparatus joining this sentence to its context.

A PP is moved to post-verbal position :

pāṇa wərtīa, te hərduari lal mər giā, hadse wīc. 'God so willed that Harduari Lal died in the accident.'

A cNP is moved to post-verbal position :

meri duji kārī urdu di si, wəṛā mādər. 'My second story, 'Wairan Mander', was in Urdu'

6.4. *Pronoun Omission* : In isolated sentences, pronouns are often substituted for noun phrases. In sequence of sentences, the pronouns are generally omitted if the subjects of successive sentences are alike. Under many circumstances, therefore, the use of a pronoun is a signal of change of subject. The following paragraph will illustrate the omission of /6/. This has been supplied in [] wherever some expressed subject would be required in an isolated sentence.

səwəre əmrət weĩe əje mū cākħra hūda, ki 6 uḥdi, pāwē sərđiā hōṇ pāwē gərmiā.

'Early in the morning, when one could hardly see anything, she would get up, whether it was summer or winter'.

/6/ 'She' is expressed in this sentence, the opening one [in a sequence of similar subject. Note the nice parallelism in the /pāwē sərđiā hōṇ pāwē gərmiā [hōṇ]/ 'If it is cold weather, if it is hot weather' with the deletion of the second [hōṇ].

nā tò ke [6] pāḥ wi kərđi jādi te [6] dūd dāi, cūlle cəṇke da kəm wi nəjī/hdi jādi
sVP oNP mVP C sNP oNP mVP

'After taking a bath, she would recite the sacred hymns, and she would take care of the milk and other things in the kitchen.'

/nā tō ke/ 'after taking a bath' contains two parallel verbs /nā/ 'bath' and /tō/ 'wash' /dūd dōi/ 'milk and curds,' and /cūlle cōke/ 'stove and hearth' are two two-word compounds both used to mean 'kitchen things'.

sufiā wic, pōsarā wic, wēriā wic [ō] cāru bōkār dēdi, [te] nīk suk nu [ō] cōwā pase sām̄bdi sālīdi.
PP PP PP sNP oNP mVP C iNP sNP PP mVP mVP

'She would sweep (lit.: give the broom to) the rooms, the enterways, the courtyards, and she would put every little thing in order.'

/cāru bōkār/ is a compound of two words both meaning 'broom'. /nīk/ means 'small things'; /suk/ is an echo. /cōwā pase/ 'four sides', /cōwā/ is a dialectical form /cāre/ 'all four'. /sām̄bdi/ 'put in order' and /sālīdi/ 'put in order' are two nearly synonymous verbal phrases in opposition. This passage is characterized stylistically among other things by the heavy use of repetitive compounds and of synonymous oppositives.

pher usde nīkke nīkke pēn pōrā uḥ bēde, [te] ōna nu [ō] sōwardi sīkardi.
PP sNP mVP E iNP sNP mVP mVP

'Then her younger brothers and sisters would get up, and she would dress them properly.'

/nīkke nīkke/, iteration of an adjective 'small'. /pēn pōrā/ 'sisters and brothers', a two-word compound /uḥ bēde/ 'finally get up'. /sōwardi sīkardi/ a parallel construction to /sām̄bdi sālīdi/, both mean to 'fix up'.

pher [ō] roḥi ḥukkār de ār lāg jādī.
PP sNP oNP mVP

'Then she gets busy with cooking the meals.'

/roḥi ḥukkār/ 'food', another two-word compound, literally both mean 'bread.'

dupērī [ō] cōrkha lē bēdi, te [ō] kāsida chō rākhdi.
PP sNP oNP mVP C sNP oNP mVP

'At noon she would sit beside the spinning wheel and do some embroidery.'

pichle pēr [ō] mal ḥōḡrā de pōḥhe dātthe da phīkār kardi.
PP sNP oNP m VP

'In the afternoon she would take care of the fodder for the cattle.'

/mal ḥōḡrā/ 'cattle', a pair of near synonyms. /pōḥhe/ 'fodder' is followed by an echo /dātthe/; in isolation /dātthe/ would mean 'a handful of fodder', but this meaning is largely lost in the compound.

pher [ō] rat da roḥi ḥukkār [kardi] [te] [ō] sōn tō pāle bāccā nu dewā pōriā diā kōhāḡiā
PP sNP oNP mVP C sNP PP iNP oNP

[sūḡḡdi], te estōrā pōta nōi kīs weḡe ōdi ākh lāg jādī.
mVP c PP PP PP sNP mVP

'Then she would prepare the evening meal and tell the children stories of giants and fairies before they sleep; and no one knows when her eyes close.'

/dewā pōriā/ 'giants and fairies', another two-word compound. Note the total omission of the verbal phrases from the first part of the sentence. In this sentence the pronoun is expressed because it is in the genitive case /ōdi ākh/ 'her eye'. The subject has changed. If another sequence of sentences with 'she' as subject follows, the subject /ō/ will normally be reintroduced at the beginning.

Under somewhat different circumstances, pronouns may be repeated for emphasis in a series of short, quite clearly parallel structures. The following will illustrate :

mē mōkhḡi nu dōssaḡa, ōdi gā, ōda pāḡi, ōda khōt, ōdi ādlāni, te ōda pīḥ de ke rōs te bēḡa, mē
sNP iNP mVP () sNP

kūḡ nōi pōllā, kōl di gāl wāḡ sōb kūḡ [māinu] yad hē.
oNP sVP PP sNP iNP cNP mVP

'I will tell Makhni that I have not forgotten anything—her cow, her water, her letter, her half anna and her sitting on the platform with her back toward me. I remember everything as if all this happened only yesterday.'

The series of phrases marked () are something of an interpolation without any clear structural relationship to the sentences around them. The repeated use of /ōda/ throws them into very strong emphasis. But only the close parallelism prevents their being misconstrued by the reader. Such a series must be considered as in highly special style and is of very infrequent occurrence.

6.5. One Phrase Sentences : Conversation makes extensive use of one-phrase sentences. Most often these can be considered as shortened forms of longer more normal sentences which might be used in the same context. The longer forms would, however, often carry an implication of extreme formality. Commonly a conversation will open with a full sentence, after which it will be carried on for some time in shorter forms.

For example, an opening question might be

ē ki ā . 'What is this ?'

Then the next question might be simply

te ē . 'And this ?'

But the second question is best considered as an abbreviation of

te ē ki ā . 'And what is this ?'

Answers also are usually shortened sentences, often of a single phrase, though longer forms are possible and occasionally used. For example in conversation the following question might be answered in at least any of the following three ways :

kūtthe ḡla si mōḡ . 'Where did Mohan go ?'

ḡēr ḡla si . 'He went to the city.'

ḡēr . 'To the city.'

ḡēr ḡla si mōḡ . 'Mohan went to the city.'

In literary Panjabi such questions and answers would be more likely to be of the form :

mōḡ kūtthe ḡla si . 'Where did Mohan go ?'

mōḡ ḡēr ḡla si . 'Mohan went to the city.'

The following conversational question form would also have various possible answers, the shorter ones being more usual :

*k/ne 'wekhia si 'són nu . 'Who saw Sohan ?

*món -ne 'wekhia si . 'Mohan saw ?

*món 'ne . 'Mohan ?

*món ne wekhia si 'són nu . 'Mohan saw Sohan.'

The equivalent literary form would be,

k/ne són nu wekhia si . 'Who saw Sohan ?

món ne són nu wekhia si . 'Mohan saw Sohan.'

Such literary forms are, of course, only norms, and departures from them must be expected. However, the departures would not be so frequent as in colloquial and in general longer forms with more nearly normal order will be much more common in all forms of written Panjabi than in conversation.

6.6. *Poetic Syntax* : Poetry is characterized by great freedom of order. It differs from both literary prose language and colloquial language. In that there is appreciable freedom of word order, not merely of phrase order. There is also considerably more omission of certain function words than will be found in prose. These features can both be illustrated in the following two poems. Each is given in the original form followed by a rearrangement into normal order and a translation. The first /cāḍi di war/ by Guru Gobind Singh, is, of course, in an older form of Panjabi. In some instances modern forms are substituted in the reordering.

a) 1k diāre nāwān ai durgsā.
durgsā 1k diāre nān ai.
sNP PP mVP
'One day Durga came to bathe.'

e) bāthe wae wadāi te amrawti.
wae wadāi bāthe, te amrawti.
PP VP C PP
'And they have spread over the heavens, and even Amraoti.'

b) 7dār birtha suṇai āpne hal di.
7dār ne ōnu āpne hal di birtha suṇai.
sNP iNP oNP mVP
'Indra told her the tale of his misfortunes.'

f) ditte dew pajāi sōbnā raksā.
sōbnā raksā ne dew pajāi ditte.
sNP oNP mVP
'All the Rakshas have put the gods to flight.'

c) chin lōi thākurai sate danwi.
sathō danwā thākurai chin lōi.
PP sNP oNP mVP
'The devils have snatched away from us our kingdom.'

g) kinē na jitta jai mēkhe det nu.
kinē na mēkhe det nu jitta jai.
sNP iNP mVP
'No one can overpower the devil Mehkha.'

d) loki tūhi phirai dōi apni.
tūhi apni dōi loki phirai.
sNP oNP PP VP
'They have spread their influence through the worlds.'

h) teri sam tōkai dewi durgsā.
dewi durgsā, mē teri sam tōkai.
Voc sNP mVP
'O Goddess Durga, I have sought your protection.'

The most extreme examples are seen in line f) where the verb phrase /pajāi ditte/ 'put to flight' and in line e) where/wadāi bāthe/ 'finished spreading out', are divided and inverted. Note that /ne/ does not appear in the original at all, but is supplied twice (lines b and f) in the rearrangement.

The following is a modern poem by Sant Singh Sekhon in the same classical /war/ genre. The language here is more modern, of course, but there are occasional archaistic touches appropriate to the classical form.

a) jāna nadār šā nu mē tethō wād.
mē tethō wād nadār šā nu jāna.
sNP PP iNP mVP
'I know Nadar Shah more than you do.'

i) choṭe bāḍe amir pher nōi rēkhde hēc.
pher choṭe te bāḍe te amir nōi hēc rēkhde.
PP sNP mVP
'Then little people, big people, and rulers do not hesitate.'

b) ki hē teri Umār, nōi tiā da šd.
teri Umār ki hē, teri Umār tiā da šd nōi.
sNP cNP VP sNP cNP VP
'What is your age ? Not even one half of thirty.'

j) odō lokī cōḍe, koi de ulād.

c) kita teri soc nu tarikhā rād.
tarikhā ne teri soc nu rād kita.
sNP iNP mVP
'Histories have confused your thinking.'

k) eše raj sāmāj nu, nek howe bād.
odō lok cōḍe ki koi eše raj sāmāj nu ulād de,
pāwē ō nek howe, jā bād howe.
'Then people wish that someone might change that kingdom and society, whether it be good or bad.'

d) nadār šā koi nōi si besāmj bād.
nadār šā koi besāmj bād nōi si.
sNP cNP mVP
'Nadar Shah was not a stupid villain.'

l) nadār šā wi is tērā utṭhia si tād.
tād is tērā nadār šā wi utṭhia si.
Crd PP sNP mVP
'Then under these circumstances Nadar Shah arose.'

e) lokī howān dukhi raj bāsā te jād.
jād lok raj bāsā tō dukhi hoṇ.
Crd sNP PP AP VP
'When the people are oppressed by the ruling dynasties.'

m) kiti des iran wic ulād pulād.
us ne iran des wic ulād pulād kiti.
sNP PP mVP
'He brought revolution in Iran.'

f) raje ote amir kārṇ jād pārja bād.
jād raje te amir pārja nu bād kārṇ.
Crd sNP iNP VP
'When king and ruler mistreat their subjects.'

n) kabāl de wi lok mīle us tāī wād.
us tāī kabāl de wi lok wād ke mīle.
PP sNP sVP mVP
'Even the people of Kabul joined him enthusiastically.'

g) khawān baḍā khet nu jād jādiā lōg.
jād baḍā khet nu khān lōg jādiā.
Crd sNP iNP VP
'When the fences begin to eat the field.'
(i.e. when the protectors begin to assault the protected)

o) pai hīdostan ne phir us nu sād.
phir hīdostan ne us nu sād pai.
PP sNP iNP oNP mVP
'And then India called him.'

h) raje hi jād apna kho bēḥoṇ tōg.
jād raje hi apna tōg kho bēḥoṇ.
Crd sNP oNP mVP
'When the kings themselves have completely lost their self-control.'

Line g) contains an example of a verbal phrase which is divided and inverted. Line i) contains one which is inverted but not divided. Line l) contains an echo compound /uləd puləd/ 'change', part of another inverted and divided verbal phrase. In a number of places postpositions are omitted.

7. Texts

The following texts from literature and tape recordings demonstrate the structural differences between the spoken and the written varieties of Punjabi. Also, they show the coordination patterns within sentences and paragraphs. Each sentence in these texts is analysed from the point of view of 'phrase structure' and also that of 'immediate constituents'. The numbers below the phrase markers are the immediate constituents. Number 1 divides the sentence into two constituents—intonation and the sentence without intonation. Then each successive immediate constituent division is designed by a number one digit higher than the highest adjoining number.

7.1. The following dialogue is taken from Sant Singh Sekhon's one-act play 'Mahatma' from the selection 'Chhe Ghar', published by Lahore Book Shop, Ludhiana, sixth printing, 1950.

/rddā/ /dōd ni ²piṇa . /
N_s Neg V
2 3 1
'Won't you have some milk?'
/ni/ 'no' is alternate colloquial form of /nāi/.

/dial/ /dōd wi ²plū, ²roji wi ²khāū . /
N_s Ad V N_s Ad V
3 2 3 1
'(Yes), I'll drink milk and eat bread as well'.

/samo/ /²roji kār ²he i ²ni . /
N_s Loc V E Neg
2 3 5 4 1
'There isn't any bread at home'
/²ma tere lai roji ²rōkhi si ²ik, ²o ma
N_s PP N_s V A N_s N_s
3 4 5 6 2 3
ne ²sād nu ²de ditti . /
N_s V
3 4 1
'I kept a (loaf of) bread for you. Mother gave it to the Sadhu.'

/rddā/ /²kamjat, ²onu ²ruḍdi ²e . /
Voc N_s V
2 3 1
'You wretch, you are making him cry.'

/samo/ /²lōdi kiḥ ²ē . /
V Ad
2 1
'Why are you grumbling?'
/²lā dāni ²ā ²dōd . /
V N_s
3 2 1
'I'll bring (you) some milk.'
/²appi ma ²bāri ²pāri ²e, ²dial . /
N_s N_s V V Voc
1 3 4 4 2 1
'Our mother is very unfair, Dayal.'
/²mere ²kēdi kēdi tō tere wāji roji
PP VP₂ N_s
3 4 1
kuḍia wāc sād nu ²de ditti . /
N_s V
3 4 1
'In spite of objections. (she) gave the bread to the sadh from the Kutia.'

/dial/ /²mā tā na ²howe . /
Voc Neg V
2 3 1
'What a mother?'

/samo/ /²le ²dōd, ²dial . /
V N_s Voc
3 2 1
'Dayal, have some milk.'

/dial/ /²ma ni ²dōd ²piṇa, ²ma tā ²roji ²khāpi ē . /
N_s Neg N_s V N_s E N_s V
4 3 4 2 4 3 4 1
'I won't drink milk, I want to eat bread.'
/s/ and /ē/ are dialectical variations for /e/ and /ē/, the former used in /malwai/, the latter in /māji/.

/samo/ /²hūṇ roji ²kūthō ²lāwā . /
Ad N_s Ad V
2 3 4 1
'Where will I get the bread now?'

7.2. The following dialogue is taken from Ishwar Chandar Nanda's one-act play, 'Eh Dumne' from the selection, 'Lishkare', published by Nanda Sahit Bhavan, New Delhi, 1953.

/mōngtu/ /²b ²ā, ²mū naḥ ²gāl kār, ²tākke
Voc PP N_s V VP₁
2 4 5 3
deṇ da ²ki ²rā e . /
p Ad N_s V
4 5 1
'O Shah can't you talk, why are you pushing me?'

/²bū/ wi nāi ²gille kār ditte ²tū . /
N_s Ad Neg A V N_s
3 4 5 2 1
'You didn't even let me wet my lips.'

/dola/ /²hē, ²ar ²ar ²kār jāda ē ²aggō saggō . /
E N_s V PP
2 4 3 1
'Well, why do you continue such chatter?'

/²oe ²kin akhā si ²tenu, ²khā utte ²cār || /
Voc Ad V N_s PP V
2 5 4 3 4 1
'Who said you could come to the well?'

/mōngtu/ /²oe ²ā, ²mē ki ²kārda . /
Voc N_s Ad V
2 3 4 1
'O Shah, what could I do?'

/²tū tā ²bāe mar ke hāḍi ²dār ²sutta pia sē . /
Voc E VP₁ PP
4 1
'You were taking a nap in your shop with the doors closed.'

/dola/ /²te hor me tere ²pio da nōkār ²lōgga
c Ad N_s N_s V
2 3 4
hōra ā, ²jo tenu pāri ²pilōṇ lai ²sikhār
Crd N_s PP Ad
3 4 5
dupāre bāḥa rāwā . /
V
6 1
'Do you think, I am your father's servant to sit here at mid day and offer you water?'

/mōngtu/ /²te ²ā, ²akhār kēri ²a goi, ²me
C Voc N_s N_s V N_s
2 4 5 3
²dol kād lā ²te . /
N_s V E
4 5 6 1
'And Shah, so what if I happened to draw the bucket myself?'

/²tūlā ²mārda si, ²ag pa ke ²māj lō . /
N_s V N_s VP₁ VP₂
3 2 4 3 1
'I was dying of thirst. You can clean (it) with fire.'

/dola/ /²ag pa ke ²māj lō . /
N_s VP₁ V
3 2 1
'Clean with fire!'

/²sīr ²sārda ²kā gollā ²aggō ²mārāki
Voc A N_s P V
2 3 4 5
²jāda e . /
1
'Insolent, how he chatters!'

/²tū ²khā te kiḥ ²cār lā ē . /
Voc Loc Ad V
2 3 4 1
'Why did you get on the well?'

/²tera ²mōtlōb ²ki . /
N_s Ad
2 1
'How dare you?'

7.3. The following paragraph is taken from Mohan Singh Dewana's short story 'Bapu' from the selection 'Parandi', published by Kasturi Lal and Son, Amritsar, 1955.

1. /²ahō, ²tenu tāsīlō ²piāda nōṭes ²deṇ ²da . /
Voc N_s Loc N_s N_s V
2 3 4 5 6 1
'Yes, you wish that somebody should come from the Tehsil to give you notice.'

2. /²lā, ³wekhīa je ¹pāi ji, ³a je ¹hal . /
Voc V Voc Ad E N₃ 1
'You see, Bhai ji, this is all they do.'

3. /²tāde mē ¹kāīdā, ²pāwē ³so pēṇa
Ad N₁ V Ad N₁
3 4 2 5
hōṇ te ²do so pērā, ³ma bāj put
V c N₁ PP N₁
6 4 5 3 4
ruj jāde ne . /
V 5 1

'That is why I tell you that even if there are a hundred sisters and two hundred brothers the sons are ruined without mother.'

4. /²aj bāti nu ²surgwas hoiā ¹pāj wāre hoe
Ad N₂ Vp₁ N₃ V
4 5 3 4
ne, ³haram he jo ik wi kām ²thuk sir ¹hota howe . /
A V Crd N₁ A V
2 4 3 4 5 6 1
'It is five years since Banti passed away, I swear, there is not a thing that has gone right.'

5. /²ms te bāguru agge ³eo ardasā sōdda
N₁ E PP N₂ Vp₁
3 4 5
tur jāṅga, ²pāi je ³būṛi ¹dāṭ, ²tā ³tor
Vp₂ Ad Crd N₃ V Crd N₃
6 2 4 5 6 3 4
di ¹dāṭ . /
V 5 1

'I will die praying to God that if He blesses one with a wife, He should bless with a wife who should live all his life'

6. /²pēlā ¹na mēre, ²dōā de ³naṭo naṭ ¹pārāṇ nīklāṇ . /
Ad Neg V Pp Pp N₁ V
3 2 3 4 5 1

'(She) shouldn't die before (the husband), both should breath their last at one and the same time.'

7. /²dōe siāpe ¹ikko jēc . /
N₁ A
2 1

'Both the calamities (are) of the same magnitude.'

8. /²je ²pēlā ¹mār gai, ²tā ³thōṛ ¹māru, ²te
Crd Ad V Crd A V C
4 5 3 4 5 2
je ²picchō, ²tā surgā wic bi ¹cīta
Crd Ad Crd Loc E N₃
4 3 5 6
laggi rūu, ³khōbre picche ¹ki guzri . /
V Ad Loc V
7 4 6 7 1

/bi/ is of /malwai/ dialect. It corresponds to standard Punjabi /wi/ 'also.'

'If she dies before (the husband dies), it will be a great problem, and if she dies after, then even in heaven (the husband) will be worried what is happening after him.'

9. /²cālo ¹ēccha, ³jo ¹guru kārda ³wā wā ¹kārda . /
Ad Crd N₁ V A V
2 4 5 3 4 1

'Anyway, whatever the Guru does is all right.'

10. /²cālo oc ¹mōṇ sōṇ ²ēdār ¹dō . /
Voc Loc V
2 3 1

'Come on, Mohan and Sohan, come here.'

11. /²māṇīa, ²apṇi lək di koi ¹rāṅgi cadār lē a . /
Voc N₃ V
2 3 1

'O Mahne, bring some coloured Chadar of yours.'

12. /³paṛ ke bāṇa de ¹do langṛā, ²te ³bān de ¹dōā nu . /
Vp₁ Vp₂ N₃ C V N₃
3 2 3 4 1

'Tear it into two and tie it on both of them.'

13. /²cālo ¹pāi ji ²apā te ¹cāllie . /
Voc N₁ E V
2 3 1

'O.K., Bhai ji, let us go.'

7.4. The following paragraph is taken from Gurbax Singh's essay, 'Taj te Sāru,' from the selection, 'Merian Abhul Yadan', Preet Nagar Press, Preet Nagar, fourth edition, 1954.

1. /²pāchawē ¹lāṇ lāge . /
N₁ V
2 1

'The shadows began to fall.'

2. /²sāru de heṭhā ²aje ³khub canāṇ ¹si . /
Loc Ad N₁ V
2 3 4

'There was still light under the saru.'

3. /²pār taj de ³dār hōṇṛa ³bōt gūṛa
C Loc N₁ A
2 4 5

hūda ¹ja rā hōwega, ³ki dārṣak ¹muṛ rāe sōn . /
Vp₁ Vp₂ Crd N₁ V
6 7 3 4 5 1

'But it must have been getting dark inside the Taj because the tourists were leaving.'

4. /²ms ¹socā, ²je kade taj de ³dār
N₁ V Crd Ad Loc
3 2 4 5

²pāde nu wakt lāṅg jāṇ da ¹pota
Vp₁ p N₃
7 6

na lāge, ³lok ¹cāle jāṇ ²te dārwaṛa
Neg Vp₂ N₃ V C N₁
7 8 3 5 4 6

¹bād ho jae, ²te mē ³ōthe ¹ikalla rē jawā . /
V C N₁ Loc A V
7 5 6 7 8 9 1

'I thought that if sometimes I lost track of the time while touring around the Taj and the tourists left and all the doors were closed and I was left alone ...'

5. /²mera kōleja ²tāṅ tāk ¹kōrn lāg pia . /
N₁ A V
2 3 1

'My heart beat fast.'

6. /²gumbād de ³dārliā ³sāi hīlā jāriā
N₁
2 1
kōbrā ¹dārōṇia lāggāṇ lāg pōiā . /
V
2 1

'The royal jeweled tombs, inside the dome were frightening.'

7.5. The following text is taken from a tape recording by Daud Rahbar, a native of Lahore.

1. /²ēccha, ²bāklō de wic ¹ik chōṇi hūdi
Voc Loc N₁ V
2 4 5

si ²bāri ¹wādādi . /
A
3 1

'Well, there used to be a very big cantonment in Bakloh.'

2. /²jāg de zāmane wic ³ōthe ²gorkhīā di
PP Loc N₁
2 3

koi ¹rājmeṭ ¹rōṭdi si . /
V
4 1

'In war time, a Gorkha Regiment was staying over there.'

3. /²te mere sōb tō ²wādde jēre ¹pāi
C N₁
2

a, ²ō ³āktār sōn, ³os rājmeṭ de ¹nal . /
V N₁ N₄ V PP
4 3 5 6 4 1

'And my eldest brother was a doctor in that regiment.'

4. /²pota nāi forth gorkha rājmeṭ ²jā es tārā
Ad Neg N₄ C A
2 3 5

da ¹ōda na si . /
N₁ V
4 5 1

'(I) don't know, its name was the Fourth Gorkha Regiment or something like that ?'

5. /¹khər, ²o¹the ik hor ¹ḍak¹ər si . /
AD Loc N₁ V
2 3 4 1
'Anyway, there was another doctor.'

6. /¹o¹the jēra ²məkan mulla si ¹ona nu, ²o¹
Loc N₁ V N₂ Crd
3 5 4 2
¹bət wəḍḍa ¹si . /
N₁ V
3 4 1
'The house, they had there, was very big.'

7. /¹te o¹de ¹do hisse ¹son . /
C N₁ N₂ V
2 3 4 1
'And it had two sections.'

8. /¹ik hissa ¹ona kol si, ¹te ¹ik hisse cə
N₁ PP V C Loc
3 4 2 3
koi hor si ¹dusra ḍak¹ər . /
N₁ V N₂
5 6 4 1
'He had one section and in the other section there was another doctor.'

9. /¹te o¹ ¹puraṇe waktā de koi ¹phəj de
ḍak¹ər son . /
V V₁
3 1
'And he was a traditional military doctor.'

10. /¹te o¹the ¹ms wi do kə wari ¹gla ā, ¹o¹the
C Loc N₁ Ad Ad V Loc
2 4 5 6 3
¹bəklō, ¹os jōga ¹te . /
Loc
4 1
'And I have been to Bakloh a couple of times.'

11. /¹te dil de wase ¹bəre i c əcchsi
C N₁ V
2 4
¹o¹ ḍak¹ər sabb . /
N₁
3 1
'And that doctor was otherwise a very nice man.'

12. /¹ḍak¹ər gəṇi ki pəta nāi ¹o¹ nam si
N C Ad Neg N₁ V
4 3 4 2 4
¹ona da . /
PP
1
'I am not sure but probably Doctor Gani was his name.'

13. /¹te os jōga ¹te, ¹bəklō wic ona ¹do
C Loc Loc N₁ A
2 3 4 6
rəkkhiā hoiā si ¹mājijā . /
V N₂
7 5 1
'And at that place, in Bakloh, he had two buffaloes.'

14. /¹o¹the ona da koi phəj da appa ¹nāi
Loc N₁ Neg
1
hē ga ¹si. ¹ḍəṇḍər fər . /
E E V N₁
5 6 2 1
'The army did not have their own cattle.'

15. /¹pər o¹ jēre koi ¹pārie pūrie ¹hūde,
C N₁ V
2 4
¹ona kolō ¹dūd khəridde si ¹sare . /
PP N₂ V N₁
3 4 6 5 1
'But all of them used to purchase milk from the hill people.'

16. /¹pər o¹ ¹pārie jēre ¹hūde a, ¹tuanu
C N₁ V N₂
2 4 3
¹pota, ¹wic rəja dēde a ¹pāni . /
Ad p V N₂
5 4 6 5 1
'But as you know, those hill people mix water in it.'

17. /¹te o¹ ḍak¹ər sabb de ¹kər, ²o¹ jēra
C Loc N₁
2 3

¹si, ²o¹thō da ¹kərnəl, ²o¹ ¹aia . /
V N₁ N₂ V₁
5 4 5 6 1
'And the Colonel of that place came to Doctor Sahib's.'

7.6. The following text is taken from a tape recording by Kundan Singh Dhillon, a native of /təfhi khara/, Tehsil Tarn Taran, District Amritsar twelve miles from Amritsar city.

1. /¹ik si ¹cīri, ¹te ik si kā . /
A V N₁ C A V N₁
4 3 2 3 5 4 1
'There lived a sparrow and a crow.'

2. /¹te ona ne rəl ke ¹salā kiti, ²pāi ¹khicri
C N₁ VP₁ VP₂ Ad N₂
¹bənāie . /
V
1
'And they decided to cook Khichri.'

3. /¹te ¹kā ¹gla ¹te ona liāda ¹mothā da
C N₁ V 6 N₁ V N₂
2 4 3 4 6 5
¹daṇa . /
1
'And crow went and brought a grain of Moth.'

4. /¹te cīri liāi ¹colā da daṇa . /
C N₁ V N₂
2 4 3 1
'And the sparrow brought a grain of rice.'

5. /¹ona ¹r/ṇa itār ta . /
N₁ V
2 1
'They put it (on the stove) for cooking.'
/¹te cīri ne ¹akhia . /
C N₁ V
2 3 1
'And the sparrow said.'

7. /¹kā mere na¹ō ¹tākra . /
N₁ Pp A
2 3 1
'The crow (is) stronger than me.'

8. /¹te ¹kha ene jaṇa ²sara, ²māinu ki ²lābbu . /
C V N₁ A N₂ Ad V
4 5 3 4 5 1
'And he will eat all of it, and what would I get?'

9. /¹te cīri ¹ādi, ²kawā ²kawā . /
C N₁ V Voc
4 4 3 1
'And the sparrow said, o ! crow, o ! crow !'

10. /²me r/ndi ¹pai ā, ²te tū pāj ke ¹hāda paṇi
N₁ V C Voc VP₁ N₂
3 2 3 5 6
is a ¹khūi tō . /
VP₂ Loc
7 4 1
'I am cooking. You run and bring some cold water from the well'

11. /²kā ¹āda, ²pāi ¹cāga, ²me ²liṇa . /
N₁ V Ad N₁ V
3 2 3 4 1
'The crow said, "O.K., I will bring it."

12. /²te kā ¹paṇi leṇ ¹cāja gla . /
C N₁ N₂ VP₁ VP₂
2 3 5 4 1
'And the crow went to fetch water.'

13. /²cīri da ləg gla ²da . /
PP V N₁
2 3 1
'The sparrow got the opportunity.'

14. /¹onu kha pi ke te lukən nu muṛke ¹thā na ¹lābbe . /
N₂ VP₁ C Pp Ad N₁ Neg VP₂
2 3 4 5 6 7 8 1
'After eating everything, she couldn't find a place to hide.'

15. /²6 cəkki de gəḍ wic ¹wər goi . /
N₁ Loc 2 V 3 1

'She hid herself in the wheel of the hand mill.'

16. /²bārō kṛ āta . /
Loc N₁ V 2 3 1

'The crow came from outside.'

17. /²jā ōne ¹wekhla, ²pāi cīri skfddər ¹gai . /
Crd N₁ V Ad N₁ Loc V 2 4 3 4 5 6 1

'When he looked around where the sparrow had gone...'

18. /²te ¹śbdiā lśbdiā, ²dər ¹wekh, ²ōdər ¹wekh,
C V 2 Loc 4 V 6 Loc 5 V 6
¹śbbe na ¹kite . /
V Nag Loc 3 5 4 1

'And he was searching all over, but he was unable to find her anywhere.'

19. /²te ¹ādiā guādiā nu ¹pucchia . /
C N₁ 2 V 3 1

'And he asked the neighbours.'

20. /²āde, ¹shūne i si gi ¹ēthe . /
V Ad 2 E V Loc 3 1

'They said, 'she was here just now.'

21. /¹khicri rfnən ¹dāi ¹si . /
N₁ Vp₁ Vp₂ 2 3 1

'(She) was cooking Khichri ?

22. /²te tū ¹lagō i te ¹glā . /
'And you had just left her.'

23. /²te ōne ¹wekh wakh ke ¹khøj kṣḍḍia, ²te
C N₁ Vp₁ N₁ Vp₂ Loc 2 4 5 6 4
¹cəkki nu ¹gia . /
V 5 1

'And he carefully looked for the footsteps and the footsteps led him to the handmill.'

24. /²ōne wekh lāi ¹baiḥi ¹gḍḍ thalle . /
N₁ V₃ A Loc 4 2 1

'He saw her sitting under the wheel of the handmill.'

25. /²ōne ¹kita, ²ik ¹salai ¹cūle cō ¹rakh ti . /
N₁ V 3 N₁ 2 Loc 3 V 4 1

'He placed a needle in the fire-place.'

/ti/ is abbreviated form of /ditti/ 'gave.'

26. /²jā tatti ¹ho ¹gai na, ²te lā ke ¹ōde
Crd A V 2 E C Vp₁ Loc 4 3 5
¹pūje cō ²de ditti . /
Vp₂ 6 1

'When (it) was hot, (he) pushed (it) into her back.'

27. /²te cīri ¹ādi, ¹cī cī ²mera pūja sārta . /
C N₁ V Ad 2 N₁ 4 V 5 1

'And the sparrow cried /cī cī/, my back is burnt.'

28. /²kā ¹āda, ¹kīō ¹pārta ¹khiccr ¹khāda . /
N₁ V Ad N₁ 3 2 3 V 4 1

'The Crow replied, why did (she) eat Khicher of others.'

8. Abbreviations

N	Noun
NP	Noun Phrase
sNP	Subject Noun Phrase
oNP	Direct Object Noun Phrase
iNP	Indirect Object Noun Phrase
A	Adjective
AP	Adjective Phrase
V	Verb
VP	Verb Phrase
sVP	Subordinate Verb Phrase
mVP	Main Verb Phrase

Adv	Adverb
Pr	Pronoun
C	Connective
P	Postposition
PP	Postpositional Phrase
Crd	Coordinate
E	Emphasis
sing.	Singular
plur.	Plural
masc.	Masculine
fem.	Feminine

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Pitch Features of Panjabi Tones

S. S. Joshi

Tone in Panjabi is a word prosody. It is not the property of certain syllables only, but applies to the whole word as a unit. Thus the tonal contour is spread over the entire word. Pitch-features being one of the most important phonetic exponents that help to keep the different terms of the system distinct from one another, are discussed here. There are some other exponents too, that are associated with the pitch-feature exponency. But they are not being discussed.

A three-term tone system has been set up for the study of Panjabi speech. Each of the terms has a number of pitch-feature exponents. Certain variations in the pitch levels have been noted. These may be because of environment, emphasis, voice-register or of a combination of two or more of these.

If the words under study are put in equivalent conditions, a three-way contrast is commonly present. Provided the intonation of a given clause is not changed and the words in turn are fitted in the same place in the frame, the contrast is, in general, clearly maintained. This is true of one-word as well as of two-word sentences although most of the examples discussed here are those of larger sentences.

The three terms of the system are :—

- (a) Tone-1
- (b) Tone-2
- (c) Tone-3

(Numbers have been selected as being better than descriptive labels in that they are free from presuppositions.)


The pitch-feature exponents of the each term are as follows :—

1.1 (a) TONE-1 :


A fall in pitch followed by a rise is the most characteristic feature of this tone.

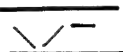
The fall in pitch starts from a little above the mid level, falls to low where it may remain level for some time, and then rises to about mid level again. The rise in all the cases does not necessarily reach the same level as that of the beginning point.

In a monosyllabic word the fall and the rise in pitch is a feature of the same syllable. The rise towards the end of the word is more distinct in the words with long vowels as in 'pār' (burden) cf. 'pār' (fill in). In closed monosyllabic words the rise is more clearly heard than in open monosyllabic words. Thus the rise in pitch, after an initial fall, is more clearly perceptible in 'tār' (placid, courageous) than in 'tār' (daughter).

Either of the two syllables can be the stressed syllable in a disyllabic word. The unstressed syllable in such cases has different pitch possibilities. If it precedes the stressed syllable, its pitch is at the same level as that of the beginning point of the stressed syllable. Thus a word like 'kārā' (get chiseled) with ultimate syllable stressed has a pattern like . But if such a syllable follows the stressed syllable in the word, the rise in pitch is a feature of this syllable as in

'kōmda' (roaming about). In some cases, the pitch of an unstressed syllable following a stressed syllable may be at the same level as that of the end point of the latter. The fall and rise in pitch is not always a feature of the stressed syllable.

In trisyllabic words like 'pōngārā' (cradle),  where the penultimate syllable is the stressed syllable, the pitch of the initial syllable is at the

same level as that of the beginning point of the stressed syllable. The rise in pitch in such a case is a feature of the ultimate unstressed syllable, the fall in pitch being a feature of the stressed syllable. The case is different if it is the initial syllable that is stressed, as in a trisyllabic word like 'tāmār' (like you). The pitch of the ultimate syllable in such a case is at the same level as that of the end point of the rise, the rise in pitch being a feature of the penultimate syllable and the fall in pitch that of the initial syllable. 

1.2 (b) TONE-2 :

A mid level pitch, which may rise a little towards the end of the word is the most common pitch-exponent of this tone.

The tonal contour starts at about mid level, slightly lower than the beginning point of Tone-1, remains level and ends higher than the end point of Tone-1. An initial fall in pitch followed by a rise in most of the cases, as in exponent of Tone-1 but there is no initial fall in pitch in Tone-2 words. This serves as an important cue to keep the two tones distinguished from each other.

In monosyllabic words the contour described is a feature of the only syllable. The rise in pitch if present is more clear and distinct in monosyllabic words with closed syllables than in words with open syllables. Thus the rise in 'ap' (yourself) and 'pap' (sin) is more distinct and clear than in 'a' (come) and 'pa' (put in).

Only one syllable in Panjabi polysyllabic words is stressed. In a disyllabic word, if it is the penultimate syllable that is stress bearing, the rise if any, is a feature of the ultimate syllable; but if the ultimate syllable is stressed the rise is a feature of the same syllable, the preceding syllable having a mid level pitch. The word 'kōra' (whip).

In trisyllabic words like 'kōbutār' (pigeon), 'lktāji' (forty one), where the penultimate syllable is stress bearing, the slight rise in pitch where present is a feature of the following syllable. The initial syllable has a pitch level with the pitch of the beginning point of the stressed syllable.

1.3 (c) TONE-3 :

A rise in pitch, followed by a slight fall in some cases, is the most common pitch exponent of Tone-3. The fall, however, does not necessarily reach the same level as that of the beginning point of the rise.

The contour of this tone is different from that of Tone-1 in that there is no initial fall in pitch. It is different from that of Tone-2 in that there is an initial rise in pitch in Tone-3 words but not in Tone-2 words.

In monosyllabic words having a vowel initially, a rise is heard, as in 'ó' (she, he), 'š' (that), 'é' (this), 'ár' (business), 'éñ' (hailstorm). Most of the monosyllabic words show this pattern. The rapid rise in pitch may be due to the fact that vowels with this tone are short. The fall in pitch after the initial rise, if any, is not very distinct in open monosyllables, as in 'pá' (tamper), 'cá' (tea), 'sá' (breath), 'šá' (rich), 'dé' (body). In closed monosyllables rise and fall both are clearly heard as in 'bár' (outside), 'šér' (city), 'mél' (palace), 'kóř' (leprosy). The fall in pitch seems to be more distinct if the final consonant is voiceless and unaspirated, as in 'gák' (customer) than if the words end in a voiced consonant as in 'láb' (profit) 'rób' (pressure).

One or the other of the two syllables in a disyllabic word is the stressed syllable. If the penultimate syllable is stressed the fall is a feature of the unstressed syllable as in 'kóra' (leper), 'šéró' (from the city) 'phfta' (tape), 'dāpi' (branch).

In some cases as in the sentence-final position in F-clauses,

the rise and fall is a feature of the penultimate stressed syllable, the pitch of the unstressed ultimate syllable in such cases being on the same level as that of the end point of the stressed syllable. If the ultimate syllable is stressed, rise and fall in pitch is a feature of this syllable, the pitch of the preceding unstressed syllable being on the same level as that of the beginning point of the stressed (ultimate) syllable, as in 'kápá' (cotton), 'kəřá' (pudding), 'sálá' (advice).

In trisyllabic words most commonly it is the penultimate syllable that is stress bearing. The initial unstressed syllable, as in words like 'pəřəñá' (guest), 'cəřála' (fodder) has a pitch that is level with that of the beginning point of the penultimate syllable. The fall in pitch, after a rise in the stressed syllable, is a feature of the unstressed final syllable in the word.

1.4 VERBS : Causative and non-causative :

Statements made in the foregoing sub-section do not apply to Tone-3 causative verb forms : they behave quite differently, and thus require a special treatment as regards pitch-exponency. It is the ultimate syllable in a disyllabic Tone-3 causative verb, that is stressed. Fall and rise in the pitch is a feature of the stressed syllable, the pitch of the unstressed initial syllable being on the same level as that of the beginning point of the stressed syllable.

Tone-3 causative verbs the penultimate syllable is the stressed syllable. The fall in the pitch is a feature of this syllable rise being that of the following syllable. The initial syllable in such a case has a pitch which is level with the starting point of the pitch of the stressed syllable.

1.5 TONE-3 VERBS : Causatives :

Unlike Tone-2 verbs, the pitch-exponents of Tone-3 verbs in their causative forms are identical with certain pitch-exponents of Tone-1 in polysyllabic words. Thus, a fall in pitch followed by a rise as a whole or a part of the word is a characteristic pitch-exponent of both; Tone-1 in certain polysyllabic words and Tone-3 in causative verb forms. In addition, the Tone-3 causative verb forms are spoken with the same type of phonation as is used for Tone-1 words. Constricted phonation is employed for these words. All this may seem quite confusing at first sight. But it is not so, as there are certain other features that help to keep Tone-3 verbs in causative forms, distinguished from Tone-1 polysyllabic words, word-initial features being one of those. In table 1 initial voicing (examples 1, 3), friction

(example 7), aspiration (example 6) are some of the exponents of Tone-3 but not of Tone-1. The presence of such features is thus one of the decisive factors for the distinction of Tone-3 from Tone-1. It is true, that these word-initial features are also common to Tone-2 words. But features like pitch and phonation sufficiently distinguish Tone-3 from Tone-2.

Gill and Gleason (1963, pp. 121-24) discussing causatives state that "verb stems may be inflected, or they may be extended to form causatives which are inflected. There are two types of causatives, simple and double. Some verb stems have both, some only one. In general the simple causative is formed by adding /-a-/ the double by /-wa-/. Verbs are customarily cited in the infinitive form. By a regular rule, /-a-/ and /-wa-/ become /-ə-/ and /-wə-/ before the suffix /-na-/. In the following examples, both the stem and the infinitive are cited. There are commonly alternations in the stems before causative extensions These are detailed in the following paragraphs.

In all types, the tone shifts to the extension, but remains the same, unless noted. (Italics my own.)

1. In monosyllabic verbal stems with final consonants, the vowel always becomes /ə/ before causative extensions. Gemination, if present, is simplified

(c)	/pəñ-/	/pəñna/
	/pəñə-/	/pəñəna/
	/pəñwa-/	/pəñwəna/

(d) *High tones become low in both the causatives (Italics my-own)*

"/láb-/	/lábna/
/ləbà-/	/ləbəna/
/ləbwà-/	/ləbwəna/."

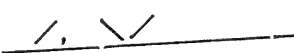
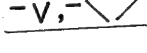
The present treatment is different from that of Gill and Gleason in that the concepts of "tone shift" and "tone change" are not used here in this study. Tone is a prosody stated for the whole word as a unit. It is stress, not tone, that shifts from one place to another within a word as in the previous paragraph. The difference in the pitch-exponency of these causative forms is due to a different stress placement in the word : in causative verb forms in Panjabi, generally, the stress is ultimate in disyllabic words and penultimate in the trisyllables. It is worth pointing out here that the different pitch-exponency in case of Tone-3 causatives is also accompanied by a constricted phonation.

To account for cases like those illustrated in the table below Gill and Gleason had to make statements like "High tones become low in both the causatives", which are not needed here under the present treatment. In the tonal classification given in this study, Tone-3 causative forms fall into the same tone class as that of the non-causative Tone-3 verb forms. The tonal classification is the same although the pitch-exponents, as also the phonation-features are appreciably different in each case.

There are certain cases, as in examples 2, 4, 5 in the table below, where [even the word-initial features do not prove to be helpful for distinguishing Tone-1 words from that of Tone-3 causatives. The presence of word-initial features like plosion, affrication, and voicelessness does not provide a criterion for distinction : these features are common to all the three terms of the tonal system. In cases like these, a reference back to the non-causative form is the only decisive factor for a tonal distinction and classification.

The following are some examples of Tone-3 verbs in their non-causative and causative forms :—

Table 1
TONE—3 VERBS

Sr. No.		Non-Causative	Causative
	Upper } of each pair Lower }	Imperative Past	Imperative Past
	Pitch patterns		
	Phonation	Non-Constricted	Constricted
1		'lób' (find out) 'lóbíá' (found)	'lóbà' (find out) 'lóbàíá' (found)
2		'kòd' (draw out) 'kòdíá' (drew out)	'kòdà' (draw out) 'kòdàíá' (drew out)
3		'bón' (tie) 'bóníá' (tied)	'bònà' (tie) 'bònàíá' (tied)
4		'còr' (climb) 'còríá' (climbed)	'còrà' (climb) 'còràíá' (climbed)
5		'pòr' (read) 'pòríá' (read)	'pòrà' (read) 'pòràíá' (read)
6		'khól' (open) 'khólíá' (opened)	'khulà' (open) 'khulàíá' (opened)
7		'sòg' (smell) 'sògíá' (smelt)	'sògà' (smell) 'sògàíá' (smelt)


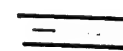
1.6 *Common exponents* : It has been noted that some of the pitch-feature exponents of the three terms of the tonal system are common to two or all the three terms. In the sentence initial position the exponents of each term are quite distinct from each other. The common exponents are to be found in the medial—penultimate in case of three-word sentences—and sentence final positions only.

A mid level pitch is a feature common to all the three terms in certain circumstances. It won't be out of place to mention here that these words are not in equivalent conditions, the environment in each case being different from the others.

Tone—3 causative verb forms have pitch-features which are identical with those of certain features of Tone—1 in polysyllabic words. A fall in pitch followed by a rise as a whole or a part of the word is thus, a common pitch exponent of these words. In table 1 above, under the second column some examples of Tone—3 verbs in their causative forms have been cited. That they share the same pitch—exponents as that of polysyllabic Tone—1 words has already been pointed out.

Particles : An important point worth mentioning here is that particles like 'ne', 'nu', 'da' etc. in Panjabi can not be given any particular tonal class because the pitch of these varies according to the pitch of the word in which these particles occur. One such case has been noted in example 1. In this case the pitch of 'ne' is on the same level as that of the preceding syllable in the Tone—1 word. In example 2 'ne' is a part of the Tone—2 word 'māne' and thus has a pitch in accordance with the pitch of the word it is in. The pitch of the particle 'da' in a Tone—3 word like 'mòpida' [of Mohni] is on the same level as that of the end point of the preceding syllable in the word.

Pitch-patterns of Tone-1, Tone-2 and Tone-3 words with a particle respectively are :—

1. 'tòbine'  [washerman-].
2. 'māne'  [mother-].

3. 'mòpida'  [of Mohni].

Concord Systems in Panjabi

(as represented in the non-honorific and honorific verbal phrase)

J. S. Puar

The Panjabi verb, except the verb compliment HO [and the auxiliary verb] comprises sixteen verbal forms (non-finite and finite verb). The classification of forms as non-finite and finite is on the basis of formal and functional criteria: non-finite forms do not inflect for the categories of number, gender and person, whereas finite forms inflect for at least one of these three grammatical categories. In general, every inflected form of verb,¹ in addition to containing a verb root, includes one suffix.²

1.1 Concord systems represented in verbal forms: The concord systems are represented in the finite verbal forms (as well as in the nominal phrase) and those are of number, gender and person (only the categories of number and gender are discussed in this paper). In the category of number a system of two terms is stated: singular and plural; in gender a system of two terms is established: masculine and feminine. It is in their suffixes that the verbal forms display distinctions for the categories of number and gender with mutual overlapping where appropriate³; e.g. Section A.

1. *mūḍa biskuf khāda ha.* (The boy eats biscuits.)
2. *kuṛi biskuf khādi ha.* (The girl eats biscuits.)
3. *mūḍe biskuf khāde han.* (The boys eat biscuits.)
4. *kuṛiā biskuf khādiā han.* (The girls eat biscuits.)
5. *ṛitām sṛg sākul nū giā ha.* (Pritam Singh has gone to school.)
6. *šila sākul nū gai ha.* (Sheela has gone to school.)
7. *lārke sākul nū gae han.* (The boys have gone to school.)
8. *lārkiā sākul nū gaiā han.* (The girls have gone to school.)
9. *pəṭṭar ṣhik ṣhik pārida ha.* (The letter should be read properly.)
10. *kitab ṣhik ṣhik pāridi ha.* (The book should be read properly.)
11. *səda saph suthre kəṛe paide han.* (Clean clothes should always be put on.)
12. *kitabā saph suthria rəkhidiā han.* (Books are kept clean.)
13. *ram kāl sākul jawega.* (Ram will go to school tomorrow.)
14. *šəši kāl sākul jawegi.* (Shashi will go to school tomorrow.)
15. *əṭiāpək kāl sākul jānge.* (The teachers will go to school tomorrow.)
16. *istəriā kāl sākul jāngiā.* (The women will go to school tomorrow.)

(Note:—Examples 1 to 4, 5 to 8, 9 to 12 and 13 to 16 represent the —DA, —IA, —IDA and —EGA forms respectively.)

Section A contains sixteen examples. In example A (1), (5), (9) and (13) verbal forms *khāda* 'eats', *giā* 'went', *pārida* 'read' and *jawega* 'will go', all ending in —a, and the singular and masculine nouns *mūḍa* 'boy', *ṛitām sṛg* 'Pritam Singh', *pəṭṭar* 'letter', and *ram* 'Ram' agree in number and gender respectively. In examples A (2), (6), (10) and (14) the number and gender concord operates between the verbal forms *khādi* 'eats', *gai* 'went', *pāridi* 'read' and *jawegi* 'will go', all ending in —i, and the nouns *kuṛi* 'girl', *šila* 'sheela', *kitab* 'book', *šəši* 'Shashi' respectively. The nouns *kuṛi* 'girl', *šila* 'Sheela', *kitab* 'book' and *šəši* 'Shashi' are singular in number, and feminine in gender. In examples A (3), (7), (11) and (15) verbal forms *khāde* 'eat', *gae* 'went', *paide* 'wear' and *jānge* 'will go', all ending in —e, and the plural and masculine nouns *mūḍe* 'boys', *lārke* 'boys', *kəṛe* 'clothes', and *əṭiāpək* 'teachers' agree in number and gender respectively. Similarly in examples A (4), (8), (12) and (16) the number and gender concord operates between the verbal forms *khādiā* 'eat', *gaiā* 'went', *rəkhidiā* 'kept' and *jāngiā* 'will go', all ending in —iā, and the plural and feminine nouns *kuṛiā* 'girls', *ṛitāiā* 'girls', *kitabā* 'books', and *istəriā* 'women' respectively. Diagrammatically, the terms marked in the verbal endings may be shown as follows:

Number	Singular	Masculine	—a
		Feminine	—i
	Plural	Masculine	—e
		Feminine	—iā

Gender	Masculine	Singular	—a
		Plural	—e
	Feminine	Singular	—i
		Plural	—iā

1.2 Non-honorific and honorific: The categories of number and gender discussed earlier (cf. 1.1) indicate that in clause structure verbal phrases containing either verbal forms ending in the —a or —i forms of the —DA, —IA, —IDA and —EGA suffix Lexemes, (cf. 1.1) or in the —a /—wa, —e/—we, or —e/—we forms of the —E 'suffix Lexeme' (See Note 1), or in the —ī/—wī forms of the —e suffix Lexeme (See Note 1), or the inflected forms *hā*, *hē*, *hē*, *sā*, *sē*, or *si* of the verb complement are singular in number and are in number concord with noun nominal phrases (cf. 1.1), while those containing either verbal forms ending in —e or —iā forms of the —DA, —IA, —IDA and —EGA suffix Lexemes (cf. 1.1), or the —ie/—wie, —o/—wo, or —n/—n/—un forms of the —e suffix Lexeme (see note 1), and the —o/—lo/—wo form of —O 'suffix Lexeme' (see note 1), or the inflected forms *hā*, *ho*, *hən*, *sā*, *so* and *sən* of the verb complement are plural in number and are in number concord with noun nominal phrase (cf. 1.1); but the system of number concord stated above only applies to the non-honorific type of clause, and fails to work for the honorific clause of the examples given below. In 1—4 of these examples the verbal phrases appear, if analysed in the light of the number and gender statements made for the non-honorific style, (cf. 1.1) to be plural in number and masculine in gender (—e inflexion); but the nouns *ṛitām sṛg* 'Pritam Singh' in example (1) *mataji* 'mother' in examples (2) and (4), *məharaja* 'Maharaja' in example (3) can be proved, by comparison, with the plural forms in examples (5) and (6), *matavā* and *məharaje* to be singular in number, with *mataji* feminine in gender and *məharaja* and *ṛitām sṛg* 'Pritam Singh' masculine; e.g.

1. *sərdar ṛitām sṛg horī vi dan dēde han.*
'Sardar Pritam Singh also gives charity.'
2. *mataji vi usde picche us thā pujde han.*
'Mother, following him, also arrives at that place.'
3. *təd məharaja vi muskərae.*
'Then the Maharaja also smiled.'
4. *mataji pīḍ gae han.*
'Mother has gone to the village.'
5. *saḍiā matavā pīḍ gaiā han.*
'Our mothers have gone to the village.'
6. *təd sare məharaje muskərae.*
'Then all the Maharajas smiled.'

These apparent contradictions between the form of the nominal phrase and the form of the verbal phrase make an alternative number and gender statement necessary, the honorific-style statement. To deal with differences in the structure of sentences of non-honorific and honorific style, two types of number and gender concord need to be distinguished here: non-honorific and honorific.

1.2.1 Non-honorific:—In the non-honorific type of clause the verbal phrase is inflected for the categories of number and gender, and is in number and gender concord with a noun nominal phrase, as already stated in 1.1.; nouns occurring in such nominal phrases can, accordingly, be classified as non-honorific nouns.

1. 2. 2. *Honorific* :--The honorific type of clause is further sub-divided and discussed under the heading 1. 2. 2. 1. honorific concord type, 1. 2. 2. 2. honorific concord-less type,

1.2.2.1 *Honorific concord type* :--By honorific concord type is meant the type of honorific clause in which the inflected forms of the verbal phrase contain either (i) an -e form of the -DA, -IA, -IDA, and -EGA 'suffix Lexeme' (a homograph of the non-honorific masculine plural inflexion) in concord with a masculine nominal phrase, or (ii) an -iā form of the -DA, -IDA, -IA 'suffix Lexeme' in concord with a feminine plural nominal phrase, or (iii) the -o/-wo form of the -E 'suffix Lexeme' in concord with a second person nominal phrase (singular or plural, masculine or feminine), or (iv) the -n/-ŋ/-Uŋ form of the -E 'suffix Lexeme', in concord with a third-person nominal phrase (singular or plural, masculine or feminine) or (v) the -o/-io/-wo form of the -O 'suffix Lexeme', in concord with a second person pronoun nominal phrase (singular or plural, masculine or feminine) or (vi) the inflected forms *ho* or *so* of the verb complement, in concord with a second person pronoun nominal phrase (singular or plural, masculine or feminine), or (vii) the inflected forms *hən* or *sən* of the verb complement, in concord with third person nominal phrase (noun or pronoun, singular or plural, masculine or feminine); e.g.

- | | |
|---|--|
| <p>(i) (a) Masculine and Singular (non-perfect)
sərdar pəritəm s/ŋg horī vi dan dēde hən.
'Sardar Pritam Singh also gives charity.'</p> <p>(b) Feminine and singular (non-perfect)
tā ph/r mataji vi ūsde picche ūs thā pujde hən.
'Then, mother following him also arrives at that place.'</p> <p>(c) Masculine and singular (non-perfect)
məharaja dan dēde hən.
'The Maharaja gives charity.'</p> <p>(d) Feminine and singular (non-perfect)
məharajiji dan dēde hən.
'The Maharani gives charity.'</p> <p>(ii) (a) Feminine, plural (non-perfect).
məharajīdā dan dēdiā hən.
'Maharanis give charity.'</p> <p>(iii) Singular, second person, (non-perfect)
tūsī vi kəho.
'You say as well'.</p> <p>(iv) Feminine, singular and third person (non-perfect)
šatd mataji kəl pīd jāŋ.
'Perhaps, mother may go to the village tomorrow.'</p> <p>(v) Singular, second person (non-perfect)
tūsī koi dāvai dfo.
'You give some medicine'.</p> | <p>(e) Masculine and plural (non-perfect)
məharaje dan dēde hən.
'The Maharajas give charity.'</p> <p>(f) Masculine, singular (Perfect)
gŋruji mŋskərae.
'Guruji smiled.'</p> <p>(g) Feminine, singular (Perfect)
mataji mŋskərae.
'Mother smiled.'</p> <p>(b) Feminine, Plural (Perfect)
sariā məharajīdā mŋskəraiā.
'All the Maharanis smiled.'</p> <p>(vi) Singular, second person (non-perfect)
tūsī təkhebaz ho.
'You are a deceiver'.</p> <p>(vii) Singular, masculine, third person (non-perfect)
ō vi nanək sən.
'He were also Nanak.'</p> |
|---|--|

1.2.2.2 *Honorific concord-less type* :--By honorific concord-less type is meant the type of perfect clause in which the verbal phrase contains verbal forms with a fixed inflexion (-a) regardless of the number and gender of any of the nominal phrases; these nominal phrases will be of the noun-and-particle (ne, nu) type, and nouns occurring in such nominal phrases may belong to either category honorific or non-honorific. There is, thus, no indication of the distinction of honorific and non-honorific in the verbal phrase in clauses of this type; the distinction is confined to the nominal phrase; e.g.

1. Masculine, singular

sərdar pəritəm s/ŋg ne gribā nū dan ditta.
'Sardar Pritam Singh gave charity to the poor'.

2. Feminine, plural.

məharajīdā ne gribā nū dan ditta.
'The Maharanis gave charity to the poor.'

In accordance with the analysis stated above when we compare sets of verbal forms containing -e, -iā, -o/-wo, -n/-ŋ/-Uŋ, -o/-io/-wo inflexion and inflected forms *ho*, *so*, *hən* and *sən* of the honorific style (cf. 1.2.2.1), with the forms of the non-honorific style (cf. 1.1 and notes), we find four verbal forms with an -e inflexion, two with an -iā inflexion, three with an -o/-wo inflexion, three with an -n/-ŋ/-Uŋ inflexion, three with an -o/-io/-wo inflexion, three with an inflected form *ho*, three with a form *so*, three with a form *hən*, and three with a form *sən*; they are shown in the diagram as follows:

Form	Honorific	Non-honorific	From	Honorific	Non-honorific
-e	(i) Feminine, singular (ii) Masculine, " (iii) " , plural	(iv) Masculine, plural.	ho	(i) Second-person, singular, Masculine/Feminine (ii) Second-person, Plural, Masculine/Feminine.	(iii) Second-person, plural, Masculine/Feminine.
-iā	(i) Feminine, plural.	(ii) Feminine, plural.	so	(i) Second-person, singular, Masculine/Feminine (ii) Second-person, plural, Masculine/Feminine	(iii) Second-person, plural, Masculine/Feminine.
-o/-wo	(i) Second-person singular, Masculine/Feminine (ii) Second-person plural, Masculine/Feminine	(iii) Second-person, plural, Masculine/Feminine.	hən	(i) Third-person, singular, Masculine/Feminine (ii) Third-person, plural, Masculine/Feminine	(iii) Third-person, plural, Masculine/Feminine
-n/-ŋ/-Uŋ	(i) Third-person, singular Masculine/Feminine (ii) Third-person, plural, Masculine/Feminine.	(iii) Second-person, plural, Masculine/Feminine	sən	(i) Third-person, singular, Masculine/Feminine (ii) Third-person plural, Masculine/Feminine	(iii) Third-person, plural, Masculine/Feminine.
-o/-io/wo	(i) Second-person, singular, Masculine/Feminine (ii) Second-person, plural, Masculine/Feminine	(iii) Second-person, plural, Masculine/Feminine.			

There would, however, be another possible grammatical analysis namely: neutralisation of categories.

1.3 *Neutralisation of categories* : Another possible grammatical analysis would be to consider the verbal forms of the honorific style (cf. 1.2.2.1) as being neutral in number and gender : that number and gender distinctions do not apply to the verbal phrase in the honorific clause, but that they have a fixed inflexion regardless of number and gender, and are being used to show respect for superior and elderly people, whereas in the non-honorific style as in the adopted, nouns would have to be classified as members of one or other of the two categories honorific or non-honorific according as they occur in the co-occur either with honorific number and gender concord verbal forms or with neutral forms of the verbal phrase in honorific clauses; while non-honorific nouns such as *mūḍa* 'boy', *mūḍe* 'boys', *kūṛi* 'girl' and *kūṛiā* 'girls' etc. as in examples of section A (cf. 1.1) would be taken to co-occur with non-honorific number and gender concord verbal forms of the verbal phrase in non-honorific clauses. Some nouns, such as *paritām sīṅg* 'Pritam Singh' in the honorific clause (cf. 1.2.2.1), honorific style example (i) a), also occurring in non-honorific style (cf. 1.1, example A (5)) must be classified as both honorific and non-honorific.

The weakness of the 'neutral analysis is that it does not quite fit all the honorific-style forms. Verbal forms *dēḍiā* 'give' and *muskariā* 'smiled' (cf. 1.2.2.1, examples (ii) a & b) are different from the other, and so-called neutral verbal forms of this, the honorific section. So the proposed neutralization of number and gender concord in the examples (i) a to g cannot extend to examples of (ii) a & b (cf. 1.2.2.1).

In the end what we are going to suggest is this that the honorific and non-honorific styles should be treated separately. Keeping the two styles quite separate we conclude that there are two types of number and gender concord operating in the language. One operates in the non-honorific style such as of the type of section A (cf. 1.1), and the other of the honorific concord type (cf. 1.2.2.1).

Notes :

1. Verbs are specified by 'Lexemes'. The term 'Lexeme' is used for a form that symbolizes the whole set of variant forms constituting a single lexical item as distinct from a single one of the variant forms. The term 'Lexeme', then summarizes a set of forms, and is distinguished by being written in capital letters. For instance, when I discuss all the inflected forms of the verb with root *Likh*—without specifying particular forms, I do so by referring to the 'Lexeme' *Likh* 'write'. This means that the Lexeme *Likh* 'write' represents all the finite (1 to 8) and non-finite (9 to 16) verbal forms of that verb equally; e. g.

- | | | | |
|---|--|---------------------|----------------------|
| 1. <i>likhṇa</i> /—ṇi/—ṇe/ṇiā | 2. <i>likhda</i> /—di/—de/—diā | 9. <i>likhdō</i> , | 10. <i>likhida</i> , |
| 3. <i>likhṇa</i> /—i/—e/—iā, | 4. <i>likhida</i> /—idi/—ide/—idiā, | 11. <i>likhiā</i> , | 12. <i>likhde</i> , |
| 5. <i>likhāga</i> /—āgi/—āga/—āgi/—ega/egi/—āge/āgiā/—oge/—ogiā/—āṅge/—āṅgiā, | 6. <i>likhā</i> /—ī/—ie/—o, | 13. <i>likhṇo</i> , | 14. <i>likhṇṇ</i> , |
| | 7. <i>likhu</i> /—ū, | 15. <i>likhṇa</i> , | 16. <i>likh</i> . |
| | 8. <i>likh</i> , <i>likh</i> /—i/—o/—io, | | |

2. The same principle is applied to suffixes. A 'Suffix Lexeme' is distinguished by being written in capital letters, and they are [1 to 8 finite and 9 to 15 non-finite) 1. —NA 2. —DA, 3. —IA, 4. —IDA, 5. —EGA, 6. E, 7. —U, 8. —O, 9. —DO, 10. —DIA, 11. —IA, 12. —KE, 13. —NO, 14. —EN, 15. —NA. Each 'Suffix Lexeme' (in capital letters) comprises all the forms of that suffix. Thus —DA is the 'suffix Lexeme' comprising the twelve various forms; e.g. —da, —ṇda, —ūda, —di, —ḍi, —di, —ḍi, —de, —ṇde, —ūde, —diā, —ḍiā and —ūdiā inflected for number and gender, and each of these twelve forms is, therefore, an example of the 'Suffix Lexeme' —DA. This means that the 'Suffix Lexeme' —DA represents all the variant forms equally.

3. The —NA, —DA, —IA and —IDA forms inflect for the categories of number and gender, the —EGA form for the categories of number, gender and person, the —O form for the category of number only, and the —E form for the categories of number and person. The —O form is represented by verbal forms containing the suffixes —ī, —vī, —o, —io and suffix-less form. The suffixes-less and the —ī, —vī suffixes represent in the term singular; and the —O, —vo, and —io forms represent the term plural in the category of number. The —E form is represented by verbal forms containing the suffixes —ā, —vā, —ē, —vē, —e, —ve, and —ie, —ve, —o —vo, —āṇ, —n, —ṇ and —uṇ; the first six forms being singular and the remaining eight plural. The verb *HO* comprises the suffixed forms —DA, —IA, —IDA, —EGA, —U and —E, and the following suffix-less inflected forms : *hā*, *hē*, *ho*, *he*, *hṇ*, *sā*, *sē*, *so*, *si* and *sṇ*. *hā*, *hē*, *he*, *sā*, *sē*, and *si* are singular, and *hṇ*, *ho*, *hṇ*, *sṇ* and *sṇ* plural.

4. For the category of aspect a system of two terms is recognised, of which one will be referred to as perfect and the other as non-perfect. The —IA form is classified as perfect and the —U, —O, —E, —DA, and —EGA forms as non-perfect.

Phrase Structure Rules in Punjabi

Harkirat Singh

The Kernel Sentence :

The general rule for a Kernel Sentence is :

$$S \rightarrow NP + VP$$

The Verb phrase can be explained through the rule :

$$VP \rightarrow (Adv) \left\{ \begin{array}{l} \text{Comp} + 'ho' \\ \text{NP} + V_i \\ \text{Cop} + V_t \\ \text{Cop} + V_c \end{array} \right\}$$

'Comp' stands for Complement,

'ho' is equivalent of verb 'be' in English,

V_i is intransitive verb,

V_t is transitive verb,

Cop is Copula,

V_c is Copular verb.

Specimens of each type of VP are given below :

VP is underlined :

(a) $VP \rightarrow \text{Comp} + 'ho'$

mūḍḍa bimar si 'the boy was sick'.

Here /bimar/ 'sick' is complement and /si/ 'was' is singular form of the past tense of 'ho'.

(b) $VP \rightarrow V_i$

mūḍḍa rōḍa he 'the boy is crying (weeping)'

(c) $VP \rightarrow NP + V_t$

tīvi kəṛe tō rōi si 'the woman was washing the clothes'.

kəṛe 'clothes' is NP (object),

tō rōi si 'was washing' is V_t .

(d) $VP \rightarrow \text{Cop} + V_c$

mūḍḍa bimar japda he 'the boy seems to be sick'.

bimar 'sick' is copula,

japda he 'seems' is V_c .

An optional adverb can precede VP, as in :

(a) *mūḍḍa kōl bimar si* 'the boy was sick yesterday'.

(b) *mūḍḍa Ucci Ucci rōḍa he* 'the boy is crying aloud'.

(c) *kuri khū te kəṛe tō rōi si* 'the girl was washing the clothes at the well'.

(d) *mūḍḍa kūj bimar japda he* 'the boy seems to be a little indisposed'.

The italicized elements in the above given sentences - *kōl* 'yesterday', *Ucci Ucci* 'aloud', '*khū te*' 'at the well', *kūj* 'a little' - are adverbs.

2.1 As evident from the above examples, an adverb could indicate place or location, as in (c), time, as in (a) or manner, as in (b) and (d). As such—

$$Adv \rightarrow \left\{ \begin{array}{l} \text{Loc} \\ \text{Tm} \\ \text{Man} \end{array} \right\} \quad \begin{array}{l} \text{Loc} - \text{location} \\ \text{Tm} - \text{time} \\ \text{Man} - \text{manner} \end{array}$$

Note—In transformational grammar of English the adverb of manner is not included as a sub-category of adverb. It is rather derived from an embedded element. This method does not suit Punjabi.

3. NP, in a Kernel sentence, may be realized in any of the following forms :

$$NP \rightarrow \left\{ \begin{array}{l} \text{name} \\ \text{Pron} \\ \text{(Det) Nn} \end{array} \right\} \begin{array}{l} (\text{Post}) \\ (\text{Post}) \\ (\text{Post}) \end{array}$$

Here *name* stands for a proper noun, *Pron* for a pronoun and *Nn* for a noun, other than a proper noun. *Det* is a determiner and *Post* is the sign for postposition.

Examples of the various types of NP are appended below.

(a—i) NP → name

móh kítāb pāṛda hā 'Mohan is reading a book.'

móh 'Mohan' is a proper noun.

(a—ii) NP → name

móh nē ē kítāb pāṛ lōi hā 'Mohan has read this book.'

The proper noun móh is followed by the postposition nē.

(b—i)+(b—ii) ó tēnū marega 'he will beat you'.

The first pronoun ó is not followed by a postposition, but the second one, tēnū (tē f tū + nū) is followed by the postposition nū 'to.'

(c—i) ē kūrī kēl hazār si 'this girl was present yesterday'.

The noun kūrī 'girl' is preceded by the determiner ē 'this.'

(c—ii) kūrī nē kagēz pāṛ dītā 'the girl tore away the paper'.

The noun kūrī is followed by the postposition nē.

It may be pointed out here that the rules governing the occurrence of postpositions are very complicated. A noun or pronoun takes the oblique form when a postposition follows it. The oblique form of nouns is different for different type of noun stems, and also it varies according to the gender and number of the following noun. If the relevant rules are to be strong enough to make a mechanical selection of the correct postposition, in its correct form, and also to give correct form to the nouns and pronouns preceding the postpositions, these rules must be very complicated, and should be accompanied by a number of morpho-phonemic rules. These rules may outnumber the whole set of PS rules and obligatory transformational rules given in this paper.

The rules concerning the postpositions are not impossible, but they will create confusion for a reader who has just been introduced to the generative-transformational grammar of Punjabi. It has, therefore, been decided to omit these rules from this introductory grammar.

4. In the light of the rules discussed above the kernel sentence in Punjabi may be realized by a selection from the following complex set :

$$\left\{ \begin{array}{l} \text{Name} \\ \text{Pron} \\ \text{(Det) Nn} \end{array} \right\} \begin{array}{l} \text{(Post)} \\ \text{(Post)} \\ \text{(Post)} \end{array} + (\text{Adv}) \left\{ \begin{array}{l} \text{Comp + 'ho'} \\ \text{NP + Vt/Vi} \\ \text{Cōp + Ve} \end{array} \right\}$$

5. The Determiner

The determiner can broadly be put in five sub Categories.

(a) It could be a demonstrative determiner :

ē kítāb merī hā 'this book is mine.'

ē 'this' is demonstrative (Dem).

(b) In the sentence—tera pāṛā a

gīā hā 'your brother has arrived',

tera 'your' is genitive (Gen).

(c) kōi dukanā bēd sōn 'many shops were closed.'

Here kōi 'many' is indefinite (Ind) determiner.

(d) car botolā fūṛ gōiā 'four bottles were broken.'

In this sentence car 'four' is numeral (Num) determiner.

NOTE : The numeral determiners could be (i) Cardinals—car 'four', sāt 'seven' (ii) ordinals—pēla 'first', duja 'second' (iii) multiples dāra 'double' cōra 'four-fold' (iv) cumulatives—dovē 'both', dēse 'all the ten'... A further rule could account for this sub-categorization. But this rule is omitted here, only for the sake of brevity. All types of numerals are kept under a common heading—Num.

(e) būḍḍā bēḍ mār gīā 'the old ox died'.

Here būḍḍā 'old' is adjective (Adj).

Thus

$$\text{Det} \rightarrow \left\{ \begin{array}{l} \text{Dem} \\ \text{Gen} \\ \text{Ind} \\ \text{Num} \\ \text{Adj} \end{array} \right\}$$

6. The Complement—

[a] Complement may be an NP, as in kērtar mēra pāṛā hā 'Kartar is my brother.'

[b] It can be an adjective as in :

ē bēṛā cōlāk hā 'he is very clever.'

[c] Or it may be a locative :

ḍākṛ hōspetāl vīc si 'the doctor was in the hospital.'

Therefore the rule explaining the form of the complement is :

$$\text{Comp} \rightarrow \left\{ \begin{array}{l} \text{NP} \\ \text{Adj} \\ \text{Loc} \end{array} \right\}$$

7. The Copula

The copula can be an NP or an adjective.

ôda caca vîzîr bôq gla 'his uncle became a minister.'
 mē rogi ho gla hā 'I have become a sickly person.'

bîgla des azad ho gla hs 'Bangla Desh has become independent' dāvai kôpi lōgdi si 'The medicine tasted bitter'.
 So we have :

Cop → { NP
Adj }

8. These rules can provide a broad structure of the kernel sentences. The rules are arranged and serially numbered as under :

S → NP + VP

... (1)

Cop → { NP
Adj } ... (5)

VP → (Adv) { Comp + 'ho'
Vi
NP + Vt
Cop + Vc }

... (2)

NP → { Name (Post)
Pron (Post)
(Det) Nn (Post) } ... (6)

Adv → { Loc
Tm
Man }

... (3)

Det → { Dem
Gen
Ind
Num
Adj } ... (7)

Comp → { NP
Adj
Loc }

... (4)

Since the complement and the copula contain an optional element NP, therefore the rule concerning the expansion of the NP must come after the rules for the complement and the copula. The rule concerning VP is given priority over the rule for NP for the same reason.

Specimens of lexicon may also be added, but are omitted here because we have yet to expand these elements to obtain the proper forms.

9. We shall now try to obtain the derivation of a Kernel String (which will give only abstract forms arrived at through the rules explained so far.)

(a) S ... (1)
 NP + VP ... (2)
 NP + Adv + Vi ... (3)
 NP + Loc + Vi ... (4)

Det + Nn + Loc + Vi ... (4)
 Ind + Nn + Loc + Vi ... (5)

This string underlies the sentences of the type given below. These sentences are obtained by making use of the following lexicon.

Ind ... sare 'all', kôj 'some, a few'
 Nn ... mûḍḍe 'boys', lok 'people'

Loc ... mādan vîc 'in the ground', othe 'there'
 Vi ... kheḍ rāe sən 'were playing',
 khəlotē hən 'are standing'

Even with this strictly restricted list of lexicon we can get 32 sentences based on the above string. Only four specimens are given here :

(i) sare mûḍḍe mādan vîc kheḍ rāe sən
 'all the boys were playing in the ground'.
 (ii) kôj mûḍḍe mādan vîc kheḍ rāe hən
 'some boys are playing in the ground'.
 (iii) kôj lok othe khəlotē hən
 'some people are standing there.'
 (iv) sare lok mādan vîc khəlotē hən
 'all people are standing in the ground'.

[b] Sentences of the type—mûḍḍe ne kutte nu marîa 'the boy struck the dog' can be derived as given below, by making suitable selections from various optional elements from different rules:

S
 NP + VP ... [1]
 NP + NP + Vt ... [2]

Nn + Post + NP + Vt ... [6]
 Nn + Post + Nn + Post + Vt ... [6]

To get the sentence—mûḍḍe ne kutte nu marîa—the lexicon will include :

Nn... mûḍḍa 'boy', kutta 'dog'
 Post ... nē (the postposition of nominative case)
 nū (the post position of accusative case)
 Vt... mar 'strike, beat'.

In the actual sentence we have used mûḍḍe in place of mûḍḍa, and kutte instead of kutta. Similarly the form of the verb marîa is also different form mar which is provided by the lexicon. The reason is that, in Punjabi, the nouns (and also most adjectives) are declined for number, gender and case. Again, the verb correct form of the noun, the adjective and the verb.

Probable Etymologies of the Words Cited

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1. *khopri* 'skull'; Sanskrit : *kharpara*, *kapāl* (*Mālatī Mādhava* 1.2), *kapālika* (*Manusmṛiti* 4.76); Pali : *kapāla*; Prakrit : *kavāla*, *kabhalla*; Sindhi : *khopo*; Kashmiri : *kwoju*; Hindi : *khopari*; Oriya : *kapāla*; Gujarati : *kapāl*; Marathi : *kapāl*; Powadhi : *khopri*; Lahndi : *khopri*; Malwai : *khropri*.
2. *vaḷ* 'hair'; Sanskrit : *bāl* (*Kumāra Sambhavam* 1.48); Pali : *vālo*; Prakrit : *vālo*; Kashmiri : *wāl*; Assamese : *bāl*; Bengali : *bāl*; Sindhi : *vāru*; Gujarati : *vāl*; Western Pahari : *wal*; Doabi : *baḷ*; Old Punjabi : *kesh*; Lahndi : *val*.
3. *parvṛṣṭa* 'eye brow'; Sanskrit : *bhrūlatā*, *bhrūvrita*, *bhrū* (*Kumāra Sambhavam* 1.47); Pali : *bhamuka*; Prakrit : *bhṛṇḍi*; Hindi : *bhṛūh*; Kashmiri : *bhau*; Sindhi : *parun*; Powadhi : *sēli*; Poṣhohari : *pərməṣṭa*; Multani : *bhərbiṣṭa*; Doabi : *sēli*.
4. *cimmaṇi* 'eye lash'; Sanskrit : *netrachada*, *akshipakshma*; (Etymology probably from the onomatopoeic word *jhirmari*); Sindhi : *Jhirmari*; Powadhi, Doabi, Malwai : *pīphəṇ*.
5. *ḍela* 'eye bal'; Sanskrit : *biḍāl*, *viḍāl* (Also possible < **ḍal*, Turner 311); Sindhi : *ḍelo*; Hindi : *ḍelā*; Malwai : *aṇa*, *āḍa*; Powadhi : *ḍē la*.
6. *buḷ* 'gums'; Sanskrit : *dantaveṣṭa* (*Yajurveda* 3.96); Pali : *dantaveṣṭha*; Prakrit : *buḷo*; Hindi : *masūḷā*; Powadhi : *lōsuṛa*, *nōsuṛa*; Malwai : *nōsuṛa*.
7. *dār* 'mollar'; Sanskrit : *dāghā*, *daṇṣṭra*; Pali : *dāṭhā*; Prakrit : *dāṣṭha*; Hindi : *dāṭh*; Lahndi : *dahar*; Malwai *jār*; Powadhi *jār*.
8. *jīb* 'tongue'; Sanskrit : *jihvā* (*Nānārtharatnāmālā* 1050); Pali : *jivhā* (*Dham Sanginī* 287); Prakrit : *jihā*; Sindhi : *jibhā*; Hindi : *jihvā*; Haryanavi : *jibh*; Kashmiri : *jeb*; Western Pahari : *j/b*; Malwai : *j/b*; Lahndi : *jibhli*, *jibh*.
9. *gicci* 'neck'; Sanskrit : *grīva* (*Abhigyanashakuntalam* 1.7); Pali : *gīva*; Prakrit : *gīvā*; Hindi : *gardan*; Persian : *glo*; Doabi : *gərdən*; Malwai : *gicci*; Powadhi : *gicci*.
10. *kāḍi* 'adam's apple'; Sanskrit : *kandhar* (*Yāgyavalkya Smṛiti* 2.220), *kaṇṭhi* (*Dashakumāracharitam* 7.3); Pali : *kaṇṭha*; Prakrit : *kaṇṭha*; Oriya : *kaṇṭha*; Powadhi : *kāḍ*; Malwai : *kāḍ*; Lahndi : *kāḍi*.
11. *hās* 'collar bone'; Sanskrit : *aṃsha*, *aṃsa* (*Mahābhārata* 1.227.22); Pali : *aṃsa*; Prakrit : *aṃsa*; Hindi : *has*; Sindhi : *hanjhi*; Malwai : *həs*; Powadhi : *hās*; Lahndi : *həssi*.
12. *mōḍa* 'shoulder'; Sanskrit : *mūrdhan* (*Kumāra Sambhavam* 3.22); Pali : *mūddhan*; Prakrit : *mūḍḍha*; Hindi : *kandhā*; Doabi : *mōḍa*.
13. *bā* 'arm'; Sanskrit : *bāhu* (*Abhigyanashakuntalam* 1.16); Pali : *bāhu*; Prakrit : *bāhā*, *bāhu*; Kashmiri : *bān*; Bengali : *bāh*; Oriya : *bāhā*, Bihari : *bāhu*; Hindi : *bāh*; Lahndi : *bāh*; Powadhi : *bāh*; Malwai : *bāh*.
14. *ḍola* 'calf of arm'; Sanskrit : *doh*; Pali : *dor*; Prakrit : *dor*; Powadhi : *ḍola*; Malwai : *ḍola*.
15. *arē* 'elbow'; Sanskrit : *aratni* (*Mahābhārata* 3.157.70); Pali : *ratni*; Prakrit : *araṇi*; Powadhi : *kūṇi*; Malwai : *kūṇi*; Doabi : *arēk*.
16. *viṇi* 'wrist'; Sanskrit : *maṇi*, *maṇibandha* (*Abhigyanashakuntalam* 7); Pali : *maṇi*; Prakrit : *maṇi*; Hindi : *kalāi*; Doabi : *biṇi*; Powadhi : *guṭ*; Malwai : *guṭ*.
17. *cici* 'little finger'; probably loan from Dravidian languages (*Kurukh* : *chichi* 'little finger'; Tamil : *chinnaviral*; Malayalam : *chittaviral*).
18. *tāl* 'palm'; Sanskrit : *tala* (*Raghuvamśam* 6.18); Pali : *tala*; Prakrit : *tala*; Hindi : *hathelī*; Sindhi : *tili*; Lahndi : *tēlla*; Powadhi : *theli*; Malwai : *thēli*; Dogri : *tēli*.
19. *poṭa* 'finger tip'; Sanskrit : *puṣṭa* (*Raghuvamśam* 9.68); Prakrit : *poṣ*; Powadhi : *poṭa*; Malwai : *poṭa*; Lahndi : *poṭa*.
20. *gāḍ* 'knot'; Sanskrit : *granthi* (*Shringārashatakam* 19); Pali : *gath*, Prakrit : *gaṇṭhi*; Sindhi : *ganḍun*; Rajasthani : *gaṇṭhānau*; Powadhi : *gaṇṭh*; Malwai : *gaṇṭh*; Dogri : *gāḍ*; Lahndi : *gāḍ*, *gaṇṭh*.

21. *lāp* 'a handful'; Sanskrit : *larpa*
(Etymology probably < *lap, Turner
10940); Lahndi : *lap*; Powadhi :
lāp; Malwai : *lāp*; Dogri : *lāp*.
Kashmiri : *drot*; Sindhi : *dātro*;
Malwai : *dāti*, Powadhi : *dati*;
Lahndi : *ḍatr*.
22. *ādrā* 'intestines'; Sanskrit :
antara (*Mālwikāgnimitram* 1.24); Pali :
antam; Prakrit : *ant*; Sindhi :
andr; Rajasthani : *antṛa*;
Pothohari : *andər*; Powadhi : *antəri*;
Dogri : *ādrā*.
23. *vakkhi* 'left or right side';
Sanskrit : *vāksha* (*Raghuvamśham* 3.34);
Pali : *vakkh*; Prakrit : *vacch*;
Lahndi : *vakkhi*; Doabi : *bakkhi*;
Dogri : *pasa*.
24. *pīnni* 'calf of the leg'; Sanskrit :
piṇḍikā (*Mahābhāratam* 1.155.33);
Pali : *piṇḍa* (*Chullunīkāyam* 199);
Prakrit : *piṇṇa* (*Pāi Lacchī*
Nāmamālā); Sindhi : *pinu*; Hindi :
piṇḍali; Komaini : *pini*;
Jipsy : *pinro*; Dard : *poṇḍi*;
Powadhi : *pījli*; Lahndi : *pinni*.
25. *lāu* 'blood'; Sanskrit : *rakta*,
rudhira, *lohita* (*Bṛihadarāṇyakopaniṣad*
3.2.13); Pali : *ratto*; Prakrit : *ratto*;
Hindi : *khūṇ*; Dogri : *lāu*; Powadhi :
khun, *lāhu*; Doabi : *lāu*.
26. *āthru* 'tear'; Sanskrit : *ashru*
(*Raghuvamśham* 3.61); Pali : *assuk*
(*Bāl Jātakam*); Prakrit : *aṃsu*;
Sindhi : *hanjhu*; Hindi : *āsu*;
Kashmiri : *ashu*; Rajasthani : *āsu*;
Malwai : *ājo*, *hāju*; Lahndi : *āthru*.
27. *mūrka* *pāsina* 'perspiration';
Sanskrit : *praswinna*; Hindi : *pasinā*;
Malwai : *pāsinna*; Powadhi : *mūrka*;
Dogri : *pāsa*.
28. *sīar* 'furrow'; Sanskrit : *sītā*
(*Kumāra Sambhavam* 5.61); Pali : *sicā*;
Prakrit : *siyā*; Powadhi : *sīar*;
Dogri : *sīar*.
29. *rāl* 'encircling'; Sanskrit : *halarekhā*,
balahati, *rekhā*—*val*, *rekhā*
(*Raghuvamśham* 1.17); Pali : *rehāval*;
Powadhi : *hālāṭ*; Malwai : *hālāṭ*;
Doabi : *hālāṭ*.
30. *arli* 'pin of yoke'; Sanskrit :
argali, *arṣu*, *argalikā*, *argal*
(*Raghuvamśham* 18.4); Pali : *ararā*;
Prakrit : *arari*; Powadhi : *gatte*;
Malwai : *arali*; Doabi : *arali*.
31. *kāsi* 'spade'; probably loan from Persian.
32. *dasta* 'handle'; probably loan from Persian.
33. *khurpa* 'hoe'; Sanskrit : *khanitram*
(Etymology not from Sanskrit)
Dogri : *rāba*.
34. *datri* 'sickle'; Sanskrit : *dātram*
(*Mahābhāratam* 12.228.60); Pali :
dātta; Prakrit : *dātta*.
35. *biṛa* *bāṇ* 'button'; loan from
English *button*, French *bouton*.
36. *pīro* 'father'; Sanskrit : *pitri*
(*Raghuvamśham* 14.83); Pali : *pitā*;
Prakrit : *piyā*; *Apabhramśham* : *piyā*
(*Karkandā Charitam* 6.1.8); Hindi : *pitā*;
Haryanavi : *pīhar*; Dogri : *bāb*;
Malwai : *piu*; Doabi : *pe*.
37. *pānvāla* 'sister's husband';
Sanskrit : *bhaganipati* (Etymology
on the analogy of word number 43);
Dogri : *pānḍja*; Malwai : *pārṣṇa*;
Powadhi : *pārṣṇa*; Majhi : *jija*.
38. *dādēs* 'spouse's grandmother'
(*dadi*+*sās* 'mother-in-law');
Sanskrit : *shwashru*; Pali : *sassu*;
Prakrit : *sāsu*; *Apabhramśham* : *sasu*;
Powadhi : *dadāsari*; Malwai : *pārṣṇa*,
dadāsari; Doabi : *dādīdri*.
39. *dādīdṛa* 'spouse's grand-father'
(*dada*+*sāra* 'father-in-law');
Sanskrit : *shwashur*; Pali : *sasur*;
Prakrit : *shasur*; *Apabhramśham* : *sasurā*;
Powadhi : *dadāsara*.
40. *nānēs* 'spouse's mother's mother'
(*nani*+*sās* cf word number 38).
41. *nānīdṛa* 'spouse's mother's
father' (*nana*+*sāra* cf word number 39).
42. *nānan* 'husband's sister';
Sanskrit : *nanādrī* (*Rigved* 10.85.46); Pali : *nanandam*; Prakrit :
nananda; Hindi : *nanand*; Sindhi : *niṇum*;
Powadhi : *nīnāṇ*; Dogri : *nānan*.
43. *nānanvāla* 'husband's sister's
husband'; Sanskrit : *nanādrīpati*
(on the analogy of word number 37).
44. *pānēvā* 'sister's son';
Sanskrit : *bhāḡineya* (*Nānārtharatnamālā*
1768); Pali : *bhājineyyo*;
Prakrit : *bhāḡea*; Hindi : *bhāḡjā*;
Sindhi : *bhanejo*; Pothohari : *pāṇḍa*;
Dogri : *pāṇḍa*; Powadhi : *pāṇja*;
Doabi : *pāṇja*.
45. *pānēvī* 'sister's son'; feminine form
of word number 44.
46. *sīṭṭa* 'ear of wheat'; probably non-Sanskritic
word.
Sindhi : *sīṭṭo*; Lahndi : *sīṭṭa*.
47. *goḍi* 'process of hoeing'; Sanskrit.
khod 'to break in to pieces, cut up'
(*g* < *goḍ*, Turner 3034); Powadhi : *goḍai*.
48. *ḍāḍḍe* 'ears of gram plant'; non—
Sanskritic word < **dadha*.
49. *mākai* 'maize'; Sanskrit : *mark*;
Pali : *makk*; Prakrit : *makk*;
Malwai : *mākki*, Powadhi : *mākki*.

50. *challi* 'ear of the maize plant'; non-Sanskritic word.
51. *gul* 'hard residue of maize ear after removing grains'; Sanskrit : golaka ; Majhi : tukka.
52. *dūb* 'ear of surghun valgari'; non-Sanskritic word.
53. *kamad* 'sugar cane crop'; Sanskrit : ikshu (mant); Prakrit : ikkumant ; Hindi : kamād ; Doabi : Ikh ; Lahndi : Ikh ; Powadhi : Ikh.
54. *khorī* 'dried leaves of sugar cane'; Sanskrit : koṣara ; Malwai : patti ; Powadhi : patti.
55. *velṣā* 'mill to crush sugar cane'; Sanskrit : vēllana (vēṇisaṃhār 6.9) ; Pali : vellana, Prakrit : vellaṇ ; Sindhi : velaṇu ; Oriya : belāṇā ; Bihari : belan ; Hindi : belnā ; Lahndi : velṣa ; Powadhi : kəḷḷari ; Malwai : kulāṛi ; Doabi : belṣa.
56. *gāṛi* 'seat of a Persian wheel'; Sanskrit : ghṛṣ 'to fix' ; Powadhi : gādāl ; Malwai : gadār.
57. *khoṣe* 'pair of caps to cover the eyes of bullocks'; probably loan word from Persian.
58. *paṛ* 'circular track'; probably loan word from Dravidian (cf Tamil paṛi).
59. *rś* 'juice of sugar cane'; Sanskrit : rasa (Mahābhārata 14.91.21) ; Pali : rasa ; Prakrit : rasa ; Sindhi : raho ; Kashmiri : ras, Marathi : ras ; Lahndi : rś ; Powadhi : rəs ; Malwi : rś, rəs.
60. *mūḍḍa* 'thread bal'; probably non-Sanskritic word.
61. *səṇ* 'hemp'; Sanskrit : śaṇa (Manusmṛiti 2.42) ; Pali : saṇa ; Oriya : saṇa, chaṇa ; Hindi : san ; Lahndi : sipī ; Malwai : sən ; Powadhi : səṇt.
62. *talupā* 'stalks of hemp'; Sanskrit : tanu-vanti (an artificial word in Sanskrit) ; Powadhi : kəṇa ; Malwai : sikhā.
63. *bataū* 'bringle'; Sanskrit : vātingana (loan in Sanskrit through Persio-Arabic) ; Malwai : bataū ; Powadhi : bataū ; Dogri : pəṭthe ; Doabi : bəṛue, bēḡon.
64. *ṛḍḍo* 'Cucurbita lobata'; non-Sanskritic word (Etymology from ṛṇḍas Turner 5463) ; Powadhi : ṛṇḍma ; Malwai : ṛṇḍo ; Dogri : ṛṇḍa.
65. *hadvana* 'water mellow'; probably loan from Dard hindwānā.
66. *trèk* 'Malia azedarach'; probably non-Sanskritic word.

67. *təkòṇe* 'ball like fruit of Malia azedarach'; probably non-Sanskritic word.
68. *bór* 'Banyan tree (Ficus indica)'; Sanskrit : vaṭa (Raghuvamśham 13.53) ; Pali : vaṭa ; Prakrit : vaṭa ; Powadhi : bəṛṭṭa ; Malwai : bəṛṭṭa ; Dogri : bəṛ.
69. *māṇ* 'buffalo'; Sanskrit : mahiṣī (Nānārtharatnamālā 2087) ; Pali : mahis, mahīs, mahins (Digh Nikaya 16) ; Prakrit : mahiṣi ; Sindhi : mēhi ; Hindi : bhains ; Kashmiri : mains ; Western Pahari : mōṛ ; Powadhi : mēs ; Lahndi : mē.
70. *bōḷ* 'ox'; Sanskrit : balivarda ; Pali : balivadd ; Sindhi : baledo ; Bengali : balad ; Hindi : balad ; Gujarati : baṭad ; Nihali : baddi ; Lahndi : bōḷa ; Powadhi : bōḷ ; Malwai : bōḷd ; Doabi : bel.
71. *vēṛka* 'grown up male calf'; Sanskrit : vatsa ; Pali : vassa ; Prakrit : vassa ; Powadhi : bēṛa ; Malwai : bēṛka.
72. *uṭh* 'camel'; Sanskrit : uṣṭra (Rig Ved 10.106.2) ; Pali : oṭh (Vinaya Nikay 111.52) ; Prakrit : uṭṭ ; Dard : ud ; Kashmiri : wyuṭh ; Hindi : ūṭ ; Sindhi : ūṭ ; Powadhi : uṭh ; Lahndi : uṭh ; Dogri : uṭ.
73. *che* 'six'; Sanskrit : chaṭṣa (Manusmṛiti 1.16) ; Pali : chakka ; Prakrit : chakka ; Malwai : chi ; Powadhi : chi.
74. *yaṛā* 'eleven'; Sanskrit : ekādashā (Bṛihadāraṇyakopaniṣad 3.9.4) ; Hindi : giārāḥ ; Malwai : giara, Powadhi : giara ; Dogri : yaṛā.
75. *vī* 'twenty'; Sanskrit : vimśati (Mahābhārata 7.36) ; Pali : visati ; Prakrit : visati ; Sindhi : vīh ; Haryanvi : bis ; Hindi : bis ; Kashmiri : vuh ; Malwai : bis ; Lahndi : bih ; Dogri : bi.
76. *pāṇji* 'twenty five'; Sanskrit : pañcaviṃśati ; Prakrit : pañcāśati ; Sindhi : panjiha ; Bihari : pacīs ; Hindi : pacīs ; Oriya : pacīsa ; Doabi : pacci ; Dogri : pāṇji.
77. *dūr* 'one and half'; Sanskrit : dvyardha (meaning two and half, only sound resemblance here) ; Pali : diyaḍḍha ; Marathi : dīḍ ; Gujarati : dōḍh ; Bihari : dēṛha ; Lahndi : dīḍḍh, Doabi : dūr, dēḍ.
78. *terkhan* 'carpenter'; Sanskrit : takshaka ; Urdu : baṛai ; Hindi : baṛai ; Doabi : təkhan ; Powadhi : təkhan.

79. *mēra* 'water carrier'; Sanskrit :
malāha ; Powadhi : cār ;
Malwai : cār ; Doabi : cār.
80. *dāṭ* 'curd'; Sanskrit : dadhi
Yāgyavalkya Smṛiti 1.289 ;
Pali : dadhi; Prakrit : dahi ;
Oriya : dahi ; Bengali : dahi,
Hindi : dahi ; Lahndi : dahī ;
Powadhi : dāhī ; Malwai : dāhī.
81. *chīḍḍi* 'thick residue from butter
milk'; non-Sanskritic word,
Powadhi : poṇ ; Malwai : chīḍḍi, chiddi.
82. *kīo* 'clarified butter or ghee';
Sanskrit : ghrit (Mahābhārata 12.43.7) ;
Pali : ghata , giya ;
Kashmiri : gyeṇ ; Oriya : ghia ;
Bihari : ghyu ; Hindi : ghi ;
Sindhi : giya ; Lahndi : ghō ;
Powadhi : kī ; Doabi : kē ;
Dogri : kīo.
83. *cā* 'tea'; recently adopted by
Sanskrit : caḥā ; Hindi : cāe ;
Powadhi : cá ; Dogri : cá.
84. *luṇ* 'salt'; Sanskrit : lavaṇa
(Nānārtharatnamālā 1451) ;
Pali : loṇ (Vinaya Nikāy 1.202) ;
Prakrit : loṇiya (Etruselunga 22) ;
Apabhraṃsh : loṇu ; Kashmiri : nuṇ ;
Sindhi : luṇu ; Rajasthani : loṇ ;
Powadhi : nuṇ.
85. *būa* ∞ dāvaja 'door'; Sanskrit :
dvāra (Mudrārakṣas 4) ; Pali : var ;
Prakrit : duār (Mudrārakṣas 4) ;
Hindi : darvājā ; Kashmiri : kapāt ;
Rajasthani : kiwār ; Powadhi : dāvājja ;
Malwai : dāvājja, bar.
86. *pānāla* 'outlet for the flow of
water from the roof'; Sanskrit :
prajā ; Malwai : pānāla ;
Powadhi : pātala.
87. *cugāṭh* 'threshold'; Sanskrit : dehali ;
(Etymology seems from chaturkaṣṭha) ;
Malwai : cagāṭh ; Dogri : dāhij.
88. *pārat* 'big brass plate for kneading
flour'; Sanskrit : pātram
(Raghuvamśam 5.2.72 ; meaning extended
now) ; Doabi : prāt ; Dogri : trābri ;
Malwai : prāt ; Powadhi : prāt.
89. *nēṭ* 'wooden frame to keep the churning
pot on'; Sanskrit : netram (cf word number 90).
90. *netra* 'a thin rope used for churning
milk', Sanskrit : netram (Mahābhārata
8.6.22) ; Powadhi : neti ;
Malwai , netra, neti
91. *pēd* 'side of the cot to which feet
lie'; Sanskrit : pādānam ;
Dogri : prēdi ; Malwai : pēd ;
Powadhi : dōṇ.
92. *bākar pherna* 'to sweep';
Sanskrit : prasara ; Majhi : bāri
pherna ; Powadhi : sībāna ;
Malwai : bākar marni , suni dena ;
Dogri : bāri deṇa.
93. *lībāṇ* 'to plaster'; Sanskrit :
lip (Shishupālavadham 3.8) ;
Pali : lip ; Prakrit : lip ;
Powadhi : līmā ; Dogri : lippā ;
Powadhi : lippā.
94. *cet* 'month corresponding to March April';
Sanskrit : caitra ; Pali : cet ;
Prakrit : cett ; Kashmiri : chithar ;
Sindhi : ceṭru ; Westren Pahari :
ceṭ ; Doabi : cet ; Powadhi : cet.
95. *vasakh* 'month corresponding to April
May'; Sanskrit : vaishākha ;
Pali : vesākh ; Prakrit : vesāha ;
Doabi : basakh ; Malwai : basakh.
96. *kāta* 'month corresponding to
October November'; Sanskrit :
kārtika ; Hindi : kattak ;
Dogri : kōta ; Doabi : kōtā ;
Malwai : kōtak , kōtā.
97. *māggar* 'month corresponding to
November December'; Sanskrit :
mārgashira (Bhāgavatam 6.9.2) ;
Pahari : māgtār ; Dogri : māggar ;
Powadhi : māggar ; Malwai : māggar.
98. *cāṭa* ∞ purāṇ 'east';
Sanskrit : purāṇa
Malwai : pura ; Powadhi : pura.
99. *lāda* ∞ pācchā 'west'; Sanskrit :
pāścāma ; Prakrit : pācchama ;
Malwai : chāṭa, pācchā ; Dogri : kōṭā.
100. *dākkhān* 'south'; Sanskrit : dakṣiṇa ;
Pali : dakkhaṇa ; Malwai : dākkhān ;
Powadhi : dākkhān.
101. *pār* ∞ uttār 'north'; Sanskrit : uttara ;
Pali : uttar ; Prakrit : uttar ;
Malwai : pāhar ; Powadhi : pāhar.
Dogri : pār.

PHONETIC READER

(based on the story of Saint Puran)

TEXTS FROM

RAWALPINDI

DHUDIAL

TALAGANG

MIANWALI

SARGODHA

JHANG

SHUJABAD

UPPER MAHASU

LOWER MAHASU

KANGRA

KULU

MANDI

CHAMBA

PUNCH

AKHNUR

UDHAMPUR

JAMMU-TAWI

BASOLI

SAMBA

KATHUA

TARN TARAN

PHAGWARA

PATIALA

BARNALA

ROHTAK

ਪੂਰਨ ਭਗਤ

ਸਿਆਲਕੋਟ ਦਾ ਇਕ ਰਾਜਾ ਸੀ ਸਲਵਾਨ । ਸਾਰੇ ਜਗਤ ਵਿਚ ਉਹਦਾ ਹੁਕਮ ਚਲਦਾ ਸੀ ਪਰ ਉਹ ਫਿਰ ਵੀ ਉਦਾਸ ਰਹਿੰਦਾ ਸੀ । ਰੱਬ ਦੀ ਕਰਨੀ ਨੂੰ ਕੌਣ ਮੋੜੇ । ਰਾਜੇ ਨੇ ਸਾਧਾਂ ਸੰਤਾਂ ਦੀ ਸੇਵਾ ਤਾਂ ਬਹੁਤ ਕੀਤੀ ਪਰ ਉਹਨੂੰ ਕਈ ਵਰ੍ਹੇ ਉਲਾਦ ਦਾ ਸੁਖ ਨਾ ਮਿਲਿਆ ।

ਅਖੀਰ ਨੂੰ ਅਣਗਿਣਤ ਮੰਨਤਾਂ ਮਨੋਤਾਂ ਪਿੱਛੋਂ ਰਾਣੀ ਇੱਛਰਾਂ ਦੇ ਪੇਟੋਂ ਪੂਰਨ ਭਗਤ ਨੇ ਜਨਮ ਲਿਆ । ਰਾਜੇ ਦੇ ਘਰ ਖੁਸ਼ੀਆਂ ਦਾ ਕੋਈ ਅੰਤ ਹਿਸਾਬ ਨਾ ਰਿਹਾ । ਬਾਹਮਣਾਂ ਨੂੰ ਸੱਦ ਕੇ ਜਦੋਂ ਪੱਤਰੀ ਖੁਲ੍ਹਾਈ ਤਾਂ ਬਾਹਮਣ ਨੇ ਕਿਹਾ : ਰਾਜਿਆ, ਬਾਰਾਂ ਸਾਲ ਪੁੱਤ ਦੇ ਮੂੰਹ ਨਾ ਲੱਗੀ, ਗ੍ਰੇਹ ਏ ਤੇਰੇ ਤੇ, ਉਂਝ ਤੇਰਾ ਪੁੱਤ ਬੜਾ ਕਰਨੀ ਵਾਲਾ ਹੋਊ । ਰਾਜੇ ਨੇ ਪੂਰਨ ਨੂੰ ਬਾਰਾਂ ਸਾਲ ਭੇਰੇ ਵਿਚ ਪਾ ਦਿੱਤਾ ।

ਬਾਰਾਂ ਸਾਲ ਪੂਰੇ ਹੋਏ ਤਾਂ ਪੂਰਨ ਭੋਰਿਓਂ ਬਾਹਰ ਨਿਕਲਿਆ । ਮਹਿਲਾਂ ਵਿਚ ਦੀਵੇ ਜਗਾਏ ਗਏ । ਬਾਹਮਣਾਂ ਨੂੰ ਗਊਆਂ ਪੁੰਨ ਕੀਤੀਆਂ । ਪੂਰਨ ਜਦੋਂ ਭੇਰੇ ਵਿਚ ਸੀ ਤਾਂ ਰਾਜੇ ਨੇ ਇੱਕ ਹੋਰ ਵਿਆਹ ਕਰਵਾ ਲਿਆ ਸੀ, ਲੂਣਾ ਨਾਲ, ਜੋ ਜਾਤ ਦੀ ਤਾਂ ਚਮਿਆਰੀ ਸੀ ਪਰ ਸੁਹਣੀ ਅੰਤਾਂ ਦੀ ਸੀ । ਪੂਰਨ ਨੇ ਜਦੋਂ ਰਾਜੇ ਨੂੰ ਮੱਥਾ ਟੇਕਿਆ ਤਾਂ ਰਾਜੇ ਨੇ ਪਲੋਸ ਕੇ ਸਿਰ ਲਾਗੀਆਂ ਨੂੰ ਕਿਹਾ : ਇਹਦੇ ਲਈ ਕੋਈ ਸਾਕ ਭਾਲੋ । ਪਰ ਪੂਰਨ ਨੇ ਨਾਂਹ ਕਰ ਦਿੱਤੀ : ਪਿਤਾ ਜੀ ਅਜੇ ਨਹੀਂ ਚਿੱਤ ਕਰਦਾ ਬੇੜੀਆਂ ਪਵੇਣ ਨੂੰ । ਫੇਰ ਰਾਜੇ ਨੇ ਆਖਿਆ : ਚੰਗਾ ਜਾਹ ਆਪਣੀਆਂ ਮਾਵਾਂ ਨੂੰ ਮਿਲ ਆ । ਪਹਿਲਾਂ ਆਪਣੀ ਧਰਮ ਦੀ ਮਾਂ ਲੂਣਾ ਕੋਲ ਜਾਈਂ ।

ਨੌਕਰਾਂ ਚਾਕਰਾਂ ਨੂੰ ਨਾਲ ਲੈ ਕੇ ਪੂਰਨ ਲੂਣਾ ਦੇ ਮਹਿਲੀਂ ਆ ਗਿਆ । ਮੱਥਾ ਟੇਕਿਆ ਪਰ ਲੂਣਾ ਵੇਖਦਿਆਂ ਈ ਡੁੱਲ ਗਈ ਉਹਦੇ ਤੇ । ਸਿਰ ਤਾਂ ਕੀ ਪਲੋਸਣਾ ਸੀ, ਕਹਿੰਦੀ : ਤੂੰ ਮੇਰੇ ਹਾਣ ਦਾ ਏਂ, ਬਹਿ ਜਾ ਮੇਰੀ ਸੇਜ ਤੇ । ਪੂਰਨ ਨੇ ਬਥੇਰਾ ਕਿਹਾ : ਤੂੰ ਮੇਰੀ ਧਰਮ ਦੀ ਮਾਂ ਏਂ ਇਹ ਕਹਿਰ ਨਾ ਢਾ । ਲੂਣਾ ਆਖੇ : ਮੈਂ ਤੇਰੀ ਮਾਂ ਕਿਵੇਂ ਹੋਈ ? ਬਹੁਤ ਝਗੜਾ ਹੋਇਆ । ਪੂਰਨ ਨਾ ਮੰਨਿਆ । ਕਹਿੰਦਾ : ਮਰਨਾ ਮਨਜ਼ੂਰ ਪਰ ਇਹ ਕੰਮ ਨਹੀਂ ਕਰਨਾ । ਭੱਜ ਆਇਆ ਛੁਡਾ ਕੇ ਬਾਂਹ ।

ਓਧਰ ਜਦੋਂ ਰਾਣੀ ਲੂਣਾ ਨੇ ਵੇਖਿਆ ਗੱਲ ਤਾਂ ਬਣੀ ਨਾ ਤਾਂ ਖਣ-ਪੱਟੀ ਲੈ ਕੇ ਪੈ ਗਈ । ਰਾਜੇ ਪੁੱਛਿਆ : ਰਾਣੀਏ, ਗੱਲ ਦੱਸ । ਰਾਣੀ ਬੋਲੇ ਨਾ । ਜਦੋਂ ਤੀਜੀ ਵਾਰੀ ਬੁਲਾਈ ਤਾਂ ਰਾਣੀ ਕਹਿੰਦੀ : ਮੈਥੋਂ ਕੀ ਪੁਛਦੇ ਓ, ਉਹ ਤੋਂ ਪੁੱਛੋ ਜਿਹੜਾ ਅੱਜ ਭੇਰੇ ਵਿਚੋਂ ਨਿਕਲਿਆ । ਆਹ ਵੇਖੋ ਮੇਰਾ ਕੀ ਹਾਲ ਕਰ ਗਿਆ ।

ਰਾਜੇ ਨੇ ਦਿਨ ਮਸਾਂ ਚੜ੍ਹਾਇਆ । ਸੰਤਰੀਆਂ ਨੂੰ ਹੁਕਮ ਦਿੱਤਾ : ਪੂਰਨ ਨੂੰ ਲਿਆਓ, ਮੁਸ਼ਕਾਂ ਬੰਨ੍ਹ ਕੇ । ਸੰਤਰੀ ਪੂਰਨ ਨੂੰ ਲੈ ਆਏ । ਰਾਜਾ ਭਖਿਆ ਪਿਆ ਸੀ : ਤੈਨੂੰ ਸ਼ਰਮ ਨਾ ਆਈ ਇਹ ਕਾਰਾ ਕਰਦੇ ਨੂੰ । ਪੂਰਨ ਨੇ ਬਥੇਰੀਆਂ ਸਫਾਈਆਂ ਦਿੱਤੀਆਂ : ਜੇ ਮੰਨਦੇ ਨਹੀਂ ਤਾਂ ਤੇਲ ਦਾ ਕੜਾਹਾ ਤਪਾ ਕੇ ਮੇਰਾ ਹੱਥ ਡੋਬ ਦਿਓ, ਦਾਗ ਲੱਗ ਗਿਆ ਤਾਂ ਮੈਂ ਝੂਠਾ, ਨਹੀਂ ਤਾਂ ਰਾਣੀ । ਪਰ ਰਾਜੇ ਨੂੰ ਰਾਣੀ ਨੇ ਭਖਾਇਆ ਸੀ, ਉਹਨੇ ਪੂਰਨ ਦੀ ਇਕ ਨਾ ਮੰਨੀ ।

ਓਧਰ ਇੱਛਰਾਂ ਰੋਈਂ ਪਿੱਟੀਂ ਜਾਵੇ । ਵਿਰਲਾਪ ਕਰੇ : ਰਹਿਣ ਦੇ ਜੁਲਮ ਨਾ ਕਰ, ਮਸਾਂ ਮਸਾਂ ਅਸੀਂ ਪੁੱਤ ਲੱਭਾ । ਰਾਜਾ ਕੜਕਿਆ : ਦੂਰ ਹੋ ਜਾ ਅੱਖਾਂ ਤੋਂ, ਨਹੀਂ ਤਾਂ ਤੈਨੂੰ ਵੀ ਨਾਲ ਈ ਤੋਰ ਦੇਊਂ । ਰਾਜੇ ਨੇ ਕਿਸੇ ਦੀ ਨਾ ਸੁਣੀ । ਜਲਾਦਾਂ ਨੂੰ ਹੁਕਮ ਦਿੱਤਾ, ਇਹਦੇ ਹੱਥ ਪੈਰ ਵੱਢ ਕੇ ਖੂਹ ਵਿਚ ਸੁੱਟ ਆਓ ਤੇ ਇਹਦੇ ਲਹੂ ਦਾ ਕਟੋਰਾ ਭਰ ਕੇ ਲੂਣਾ ਨੂੰ ਦਿਉ । ਜਲਾਦ ਪੂਰਨ ਨੂੰ ਮੁਸ਼ਕਾਂ ਬੰਨ੍ਹ ਕੇ ਲੈ ਤੁਰੇ ਵੱਢਣ ਖਾਤਰ । ਇੱਛਰਾਂ ਤੜਪ ਉਠੀ ਤੇ ਰੋਂਦੀ ਰੋਂਦੀ ਅੰਨ੍ਹੀ ਹੋ ਗਈ । ਲੂਣਾ ਨੇ ਆਖਰੀ ਵਾਰ ਫੇਰ ਸੁਨੇਹਾ ਭੇਜਿਆ, ਹੁਣ ਵੀ ਮੰਨ ਜਾ, ਪਰ ਪੂਰਨ ਕਹੇ ਭਾਵੇਂ ਮਰ ਜਾਵਾਂ ਇਹ ਕੰਮ ਨਹੀਂ ਕਰਨਾ ।

ਬਾਰਾਂ ਸਾਲ ਪੂਰਨ ਖੂਹ ਵਿਚ ਪਿਆ ਰਿਹਾ । ਫੇਰ ਖੂਹ ਦੇ ਨੇੜੇ ਗੋਰਖ ਨਾਥ ਦੀ ਮੰਡਲੀ ਨੇ ਆ ਡੇਰਾ ਲਾਇਆ । ਇਕ ਚੇਲਾ ਖੂਹ ਤੋਂ ਪਾਣੀ ਲੈਣ ਆਇਆ ਤਾਂ ਪੂਰਨ ਨੇ ਤੂੰਬੀ ਵਿਚ ਟੁੰਡ ਫਸਾ ਲਿਆ । ਜਦੋਂ ਤੂੰਬੀ ਬਾਹਰ ਨਾ ਆਈ ਤਾਂ ਓਥੇ ਈ ਤੂੰਬੀ ਛੱਡ ਕੇ ਗੋਰਖ ਨਾਥ ਕੋਲ ਚਲਾ ਗਿਆ । ਗੋਰਖ ਨਾਥ ਨੇ ਆ ਕੇ ਤਸੱਲੀ ਕਰੀ ਕਿ ਭਾਈ ਇਹ ਕੋਈ ਭੂਤ

ਪਰੇਤ ਨਹੀਂ, ਮਾਣਸ ਦੇਹ ਹੈ, ਬਾਹਰ ਕੱਢ ਲਿਆ ਤੇ ਮੁੰਨ ਲਿਆ ਚੇਲਾ। ਕਰਨੀ ਨਾਲ ਉਹਦੇ ਅੰਗ ਵੀ ਸਬੂਤ ਕਰ ਦਿੱਤੇ।

ਫੇਰ ਪੂਰਨ ਰਾਣੀ ਸੁੰਦਰਾਂ ਦੇ ਭੀਖ ਮੰਗਣ ਗਿਆ। ਉਹ ਵੀ ਭੁੱਲ ਗਈ ਉਹਦੇ ਤੇ। ਮੋਤੀਆਂ ਦਾ ਥਾਲ ਭਰ ਲਿਆਈ। ਪੂਰਨ ਨੇ ਕਿਹਾ : ਸਾਨੂੰ ਸਾਧਾਂ ਨੂੰ ਆਟਾ ਜਾਂ ਭੋਜਨ ਚਾਹੀਦਾ, ਮੋਤੀ ਨਹੀਂ। ਸੁੰਦਰਾਂ ਨੇ ਸਾਰੀ ਮੰਡਲੀ ਨੂੰ ਨਿਉਂਦਾ ਦਿੱਤਾ। ਗੋਰਖ ਖੁਸ਼ ਹੋਇਆ : ਮੰਗ ਕੀ ਮੰਗਦੀ ਏਂ ਰਾਣੀਏ। ਰਾਣੀ ਕਹਿੰਦੀ : ਹੋਰ ਤਾਂ ਰੱਬ ਦਾ ਦਿੱਤਾ ਸਭ ਕੁਝ ਏ ਪਰ ਆਹ ਪੂਰਨ ਮੈਨੂੰ ਦੇ ਦੇਉ। ਗੋਰਖ ਨਾਥ ਨੇ ਪੂਰਨ ਨੂੰ ਨਾਲ ਤੋਰ ਦਿੱਤਾ। ਆ ਕੇ ਮਹਿਲੀਂ ਰਾਣੀ ਆਖਿਆ : ਆਹ ਲਾਹ ਦੇ ਬਗਲੀਆਂ ਜਿਹੀਆ, ਸ਼ਾਹੀ ਪੁਸ਼ਾਕ ਪਾ ਲੈ। ਪੂਰਨ ਤਾਂ ਜਤੀ ਸੀ। ਜਦੋਂ ਉਹਨੇ ਇਹ ਖੇਢ ਵੇਖੀ ਤਾਂ ਬਹਾਨਾ ਕਰ ਕੇ ਬਾਹਰ ਚਲਾ ਗਿਆ ਤੇ ਸੁੰਦਰਾਂ ਕੋਠੇ ਤੇ ਖਲੋ ਕੇ ਉਹਨੂੰ ਵੇਖਣ ਲੱਗੀ। ਜਦੋਂ ਅੱਖਾਂ ਤੋਂ ਉਹਲੇ ਹੋ ਗਿਆ ਤਾਂ ਸੁੰਦਰਾਂ ਮਹਿਲਾਂ ਤੋਂ ਛਾਲ ਮਾਰ ਕੇ ਮਰ ਗਈ।

ਪੂਰਨ ਮੁੜ ਚਲਿਆ ਗਿਆ ਗੁਰੂ ਕੋਲ। ਗੋਰਖ ਨਾਥ ਨੇ ਝਿੜਕਿਆ : ਤੂੰ ਬਹੁਤ ਮਾੜਾ ਕੰਮ ਕੀਤਾ। ਗੋਰਖ ਸਭ ਜਾਣੀ ਜਾਣ ਸੀ। ਪੂਰਨ ਨੇ ਉੱਤਰ ਦਿੱਤਾ : ਮਹਾਰਾਜ, ਭਾਵੇਂ ਹੱਥ ਬਨ੍ਹਾ ਲਓ, ਮੈਂ ਗਰਿਸਤ ਨਹੀਂ ਕਰ ਸਕਦਾ। ਗੋਰਖ ਨੇ ਕਿਹਾ : ਚੰਗਾ ਹੁਣ ਤੂੰ ਆਪਣੇ ਮਾਪਿਆਂ ਕੋਲ ਜਾਹ।

ਗੁਰੂ ਦਾ ਬਚਨ ਮੰਨ ਕੇ ਪੂਰਨ ਨੇ ਬਾਗ ਵਿਚ ਡੇਰਾ ਜਾ ਲਾਇਆ। ਪੂਰਨ ਦੇ ਪੈਰਾਂ ਦੀ ਛੁਹ ਨਾਲ ਬਾਗ ਹਰਾ ਹੋ ਗਿਆ। ਖਲਕਤ ਕੱਠੀ ਹੋ ਗਈ। ਕੋਈ ਕੁਝ ਲੈ ਕੇ ਆਵੇ ਕੋਈ ਕੁਝ। ਸਲਵਾਨ ਤੇ ਲੂਣਾਂ ਵੀ ਆਏ ਤੇ ਪੂਰਨ ਦੇ ਪੈਰੀਂ ਡਿੱਗ ਪਏ : ਉਲਾਦ ਦੀ ਦਾਤ ਬਖਸ਼ੋ। ਪੂਰਨ ਨੇ ਧਿਆਨ ਲਾ ਕੇ ਕਿਹਾ : ਉਲਾਦ ਤਾਂ ਤੁਹਾਡੇ ਹੈ ਸੀ। ਸਲਵਾਨ ਮਿੰਨਤਾਂ ਕਰੇ ਭਈ ਉਹ ਗੱਲ ਨਾ ਛੇੜੋ। ਪੂਰਨ ਨੇ ਕਿਹਾ : ਸੱਚ ਸੱਚ ਦੱਸੋ ਤਾਂ ਹੀ ਹੋਰ ਉਲਾਦ ਹੋਊ। ਰਾਣੀ ਏਨੀ ਤਰਸ ਗਈ ਸੀ ਕਿ ਫੁੱਟ ਪਈ ਸਾਰਾ ਕੁਸ਼। ਰਾਜਾ ਫੇਰ ਤਪ ਗਿਆ। ਕ੍ਰੋਧ ਨਾਲ ਲਾਲ ਹੋ ਗਿਆ : ਤੈਨੂੰ ਕੁਤਿਆਂ ਤੋਂ ਪੜਵਾਉਂ ਡੈਣ ਨੂੰ। ਪੂਰਨ ਕਹੇ : ਰਾਜਿਆ ਸ਼ਾਂਤ ਹੋ ਜਾ। ਜਿਵੇਂ ਭਾਵੀ ਲਿਖਦੀ ਏ ਉਵੇਂ ਹੀ ਹੁੰਦਾ ਏ। ਫੇਰ ਲੂਣਾ ਨੂੰ ਕਿਹਾ : ਤੂੰ ਅਜੇ ਵੀ ਜੋ ਸੱਚ ਏ ਦੱਸ ਤੇ ਆਹ ਲੈ ਚੌਲ ਦਾ ਦਾਣਾ ਤੇਰਾ ਪੁੱਤ ਯੋਧਾ ਹੋਊ।

ਓਧਰ ਰਾਣੀ ਇੱਛਰਾਂ ਦੇ ਵੀ ਕੰਨੀ ਭਿਣਕ ਪਈ। ਠੇਡੇ ਖਾਂਦੀ ਆ ਗਈ। ਏਹੋ ਜਿਹੇ ਕਰਨੀ ਵਾਲੇ ਸਾਧ ਤੋਂ ਮੈਂ ਵੀ ਲੈ ਆਵਾਂ ਅੱਖਾਂ ਦਾ ਦਾਰੂ। ਪੂਰਨ ਪੁਛਦਾ : ਮਾਤਾ ਦੱਸ ਤੇਰੇ ਨਾਲ ਭਾਣਾ ਕੀ ਵਰਤਿਆ। ਇੱਛਰਾਂ ਨੇ ਸਭ ਕੁਝ ਦੱਸ ਦਿੱਤਾ। ਗੱਲਾਂ ਗੱਲਾਂ 'ਚ 'ਵਾਜ ਪਛਾਣ ਲਈ। ਆਖਦੀ : ਹੋਵੇਂ ਨਾ ਤਾਂ ਤੂੰ ਤਾਂ ਮੇਰਾ ਪੂਰਨ ਏਂ। ਜੱਫੀ ਪਾਲਈ ਘੁੱਟ ਕੇ, ਨਾਲ ਈ ਉਹਨੂੰ ਦਿਸਣ ਲੱਗ ਪਿਆ। ਰਾਜੇ ਰਾਣੀਆਂ ਨੇ ਬਥੇਰਾ ਕਿਹਾ : ਤੂੰ ਫਕੀਰੀ ਛੱਡ, ਰਾਜ ਭਾਗ ਸੰਭਾਲ। ਪਰ ਪੂਰਨ ਕੀਹਦੀ ਮੰਨੇ : ਅਸੀਂ ਤਾਂ ਜਨਮ ਦੇ ਸਾਧ ਆਂ। ਏਵੇਂ ਈ ਕਿਤੇ ਹੋਰ ਮਿਲ ਜਾਂਗੇ। ਹੁਣ ਚਲਦੇ ਆਂ।

Saint Puran

Salwan was the Raja of Sialkot. Everybody in the country was under his domination. Yet he was very sad. Who can alter the will of God? The Raja was a great devotee of the sadhus but for many years he was not blessed with a child.

Eventually, his offerings and prayers bore fruit. Rani Ichhuran gave birth to a son who was named Puran. There were great rejoicings at the Raja's palace. The Brahmins were called. They read his horoscope and said, "O Raja! you are not destined to see your son's face for twelve years. There is a curse upon you. But your son will grow into a man of great spiritual powers." The Raja confined Puran to a dungeon for twelve years.

After twelve years Puran came out of the dungeon. Lamps were lighted in the palace. Cows were offered to the Brahmins. While Puran was still in the dungeon the Raja got married again. Luna, his second wife was 'chamiari' by caste but was extremely beautiful. Puran touched the Raja's feet. The Raja blessed him and then addressed the 'lagis': "Find for him a suitable match." But Puran refused, saying: "I do not yet feel like falling under the yoke of marriage." The Raja, replied: "All right. Go, then, and meet your mothers. You must first go to your godmother, Luna."

Followed by his attendants, Puran arrived in Luna's palace. He respectfully bowed and touched her feet. But his very sight fascinated Luna. Instead of blessing him she said: "You are of my age. Come to my bed." Puran repeated: "You are my godmother. For heaven's sake don't press me like that." Luna replied: "How can I be a godmother to you? How can that be?" A long argument followed but Puran did not give in. "I would rather die than fall so low," he declared. He freed his arm from her hold and came back running.

When Luna found her attempt foiled like that she tore off her garments and lay deserted on her bed. The Raja was surprised and asked his queen what the matter was. But the queen would not utter a word. When asked for the third time, the Rani replied: "Why ask me? Ask the one who has come out of the dungeon today. Look, what he has done to me."

The Raja impatiently waited for the day to rise. He ordered the guards to immediately arrest Puran and bring him forthwith. The guards brought Puran. The king was burning with anger. He shouted: "Don't you feel ashamed of doing such a thing?" Puran tried his best to explain. "If you still don't believe me, let my hand be dipped into a pan full of boiling oil. If it gets burnt, I may be declared a liar, otherwise the Rani must be held responsible." But the Rani had so instigated the Raja against Puran that he turned a deaf ear to whatever Puran said. On other side Ichhuran was crying bitterly. She begged: "Don't be so cruel! Let him go! We got this son after long prayers." "Get out of my sight, otherwise you too shall go with him", shouted the Raja. The Raja did not listen to anyone and ordered the executioners to cut off his hands and feet, throw him into a well, and bring a cup full of his blood for Luna. The executioners tied his hands with a rope and took him along to execute him. Ichhuran suffered the deepest

agony, and constant crying made her blind. Luna sent a final message to Puran to give in but Puran said that he would rather die than go in for such a deed.

For twelve years Puran lay in the well. Once Gorakhnath's group came to stay by the side of that well. One of the devotees went to get water out of the well. Puran, taking a chance, entangled his handless arm in the vessel. When the man found the vessel got stuck into the well, he left it there and went to Gorakhnath who came and, fully convinced that it was not a ghost or an evil spirit but a human being, pulled him out. He baptised him. By his spiritual power, he gave Puran back his hands and feet.

Then, Puran went to Rani Sundran for alms. She was also taken in by his charm. She brought for him a tray full of pearls. Puran said: "We sadhus beg for food, not for pearls." At this, Sundran sent an invitation to the whole group. Gorakh was pleased and asked the Rani to make a wish. The Rani answered: "God has blessed me with every other comfort. Let Puran be mine! Gorakhnath let Puran go with the Rani. Entering the palace the Rani said to Puran: "Take of these garments of a Sadhu and the begging bowl and clad yourself in the royal robes." But Puran was a celibate. When he saw this, he went out on a pretence. Sundran watched him from the roof of the palace. The moment he went out of her sight, she killed herself by jumping off the roof.

Puran went back to the Guru. Gorakhnath reprimanded him saying that he had done a very bad thing. Gorakh knew all. But Puran, with folded hands, said: "I pray, I beg O Lord! I cannot enter into the life of a householder. At this Gorakh answered: "You may now go to your parents."

Puran obeyed the Guru and went to stay in a garden. The garden turned green by the very touch of his feet. A big crowd of people gathered, each carrying something for offering. Salwan and Luna also came. They lay at the feet of Puran pleading: "Grant us the boon of a child!" Puran, contemplating, said: "But God did bless you with a child." "Do not touch upon that story for us the boon of a child!" implored the Raja. Replied Puran: "Reveal the whole truth, only then you will get a child." Deep yearning for a heaven's sake! implored the Raja. She told everything that had happened. The Raja was furious. He flew into a rage. He child brought everything on the Rani's lips. Puran tried to pacify the Raja saying that God's will is supreme. Then, shouted: "You witch! I shall get you torn by the dogs." Puran turned to Luna, he said: "I once again ask you to reveal the truth. Take this grain of rice. Your son will be a great hero."

Rani Ichhuran also heard about it. Falling and stumbling, she reached there in the hope of finding some medicine for her eyes from such a renowned Sadhu. Puran asked the old woman what fate had brought to bear that upon her. Ichhuran narrated her tale and, while they were talking, she recognized his voice. "If God so wills, you seem to be my son, Puran!" said she. She took him in her arms and embraced him tightly. Suddenly, she regained her eyesight. The Raja and the Rani implored Puran to give up the life of a Sadhu and run the affairs of the State. But Puran did not acquiesce: "I am a born Sadhu. Destiny might bring us together again some day. I must go now."

Rawalpindi

Stalkoje na hik raja sta salvan. sari duniã cã usna hukam colpa sta per ho tã vi udas udas rêna sta. rãb ni kãrni ni kãr moře. raje sãduã sãtã ni seva tã bõhũ kiti pãr husnũ koi vãre hulade nã sukkh na milla.

ãkhir bõriã sukkhã sukhã picchõ rapĩ icchrã ne kãr purãn bãgãt jãmla. raje ne kãr khušã na koi št hãsab na sa. pãđĩã brãmpã ni sãdi ke jisle pãtri khõlai tã brãmpã akhĩa. rajĩa ! barã vãre jatke ne mu nã læggi. grõ i tere te. ũñ tuãra jatãk bõhũ kãrni ala hosi. purne ki barã vãre gupha cã pai chořĩa.

jisle barã sal pure hoi gãe tã purãn gupha cõ bãr nikãlia. málã cã dive bale gãe. brãmpã ki gavã pun kitĩã. purãn jisle bõre cã sta raje hik hor vĩa kãra lĩa sta luĩa nal, jo jatã ni cãmĩari ái pãr sãđĩ akhrã ni si. purne jisle raje ki mættha řekĩa tã raje sir pãlosi ke kãmĩi ki akhĩa : hĩsne aste koi sak đũđo pãr purne nã kãri chořĩ : bãpa ji halã beřĩã pãvaře aste jĩa ni kãrna. phĩr raje akhĩa hõla jã apũã mavã ki mili a. pãlũ apũ dẽrme ni mã luĩa kol jãř. nokrã cakrã ki nal lãi ke jãđõ purãn luĩa ne mãle cã vãřĩa mættha řekĩosũ pãr luĩa tãkniã ř hus te mót hoi gõi. sir pãlosne di jaga akhẽ læggi tũ mařa hařĩ e, bõhi gõcch mařĩ mĩji te. purne tãrle kite tũ mařĩ dẽrmẽ nã mã ř he kẽr na đã. luĩa akhĩa mẽ tuãri mã křj hoi. bõhũ jãđra hõla. purãn rajĩ na hõla : akhĩa su mãri jasã pãr he kãm na kãrsã. bã chãđai ke nẽssi ala.

hũđõr jisle rapĩ luĩa tãkĩa gõl bõĩ koi na tã dẽřĩgi mĩji đã ke leřĩ gõi. raje akhĩa : rapĩe ke gel e. rapĩ kuski vi na. jisle triřĩ ari bulaisu tã rapĩ akhĩa : maře tũ ke pucchne o hus kolõ puccho řeřa ej gupha cã nikãle. he tãkko na mařa ke hal kitasũ raje phẽjri šĩđĩã ki hukãm dittasũ purãn niã muškã bõnni ke lãĩ ao. šĩpahĩ purne ki lãĩ ac. raja sãřĩa pia sta : tugĩ řẽrãm na ai he kara kãrniã. purne bõthera akhĩa : je mãnne ni ho tã tels na kãřã tãpai ke mařa hõth đãboi dĩa. je dag læggi jave tã mẽ kuĩa nẽhř te rapĩ, pãr raje ki rapĩ bãkhĩa hõla sta. hus purne ni hik na mãnĩi.

hũđõr icchrã roi pĩřĩ jave, kurlave : rêñ de zulãm na kãr. mãsã mãsã sãã ki jatãk lãba. raje kãřkĩa : đur ho ãkhiã tõ nẽhř te tgl vi nãle řori chořsã řãje kĩse ni hik nã suĩ. jãladã nř hukãm dittasũ hĩsne hõth pãr kãppi ke khũe cã suřĩ ao te hĩsne lãhu na kãřora bãri ke luĩa ki dĩa. jãlad purne ki muškã bõnni ke le řure vãđne aste. icchrã tãřãp pãĩ, te ronĩ ronĩ ãnni hoi gõi. luĩa ãkhirli ari phĩr sãneha bẽjĩa : hale vi mãnĩi jã, pãr purne akhĩa bãvẽ mãřĩ javã; he kãm nõhĩo kãrna.

bara sal purãn khũecã pia řĩa. pher khũe ne neře gorãkh nathe ni toli ađ đera laia. hik cẽla khũe te pařĩ lãne aste ala tã purne kãrmãđĩe cã řũđ phãsai lĩa. jis le kãrmãđĩ bãr na niklĩa tã cẽla kãrmãđĩã ki huthe i chořĩ ke gorãkh nathe kol cõla gĩa. gorãkh nath ai ke tãsãli kãri ke akhĩas pãĩ he koi bũt pãret nãĩo, adãm jat he. bãr kãđĩ ke hus ki mũnni ke cẽla bõĩai lĩa. kãrni nal husne řg vi sãbute kãri choře.

pher purãn rapĩ sũdrã ne kãr bẽchĩa mẽgne aste gĩa. ho vi mót hoi gõi husne te. motiã na thal bãri ke lãĩ ai. purne akhĩasũ : sanũ sãduã nũ aĩa jã řukãr loř e, moti nẽhř. sũdrã ne sari řoli ni řořĩ akhi. gorãkh khuš hõla te akhĩasũ : mẽg kẽ mẽgni ř rapĩe. rapĩ akhẽ læggi : hor tã rãbe na ditta sãbo kũj e pãr purãn migl đoi chořo. gorkhẽ purne ki nal řori ditta. málã cã ai ke rapĩ akhĩa : he bẽgliã jẽĩã lahi choř te řahi kãřre pai le. purãn tã jãti sa. jisle hus he khẽđ tãkki tã bõhana bõpaĩkẽ bãr niklĩ gĩa te sũdrã koře te khõloi ke husnũ tãkãr læggi. jisle ãkhiõ pãre hui gĩa tã sũdrã mál tõ chal mařĩ ke mãri gõi.

purãn apne guru kol muř cõla gĩa. gorãkh nath jĩřkĩa : tũ bõhũ mařa kĩte. gorãkh jãřĩ jãř sa. purne jãvab ditta. he mãraj bãvẽ hõth bõndĩ lãvo mẽ řãbõr nẽhř rãkkhi sãkpa. gorkhẽ akhĩa : hõla hũñ tũ apne mau plu kol jã. gurã na akhĩa mãnĩi ke purãn bage cã jã beřha. purãn ne pẽrã ni chõ val bag hõra hoi gĩa. khõlkõř kãřřhi hoi gõi. koi kũj. lãĩ ke ave koi kũj. salvan te luĩa vi ae te purne ne pẽrã te đãhi pãe : ulade na dan bãkšo. purãn ne đĩãn lai ke akhĩa : ulad tã tusã ni he si. salvan tãrle kãre ki he gõl na cheřo. purne akhĩa : sãc sãc đasso tã hi hor ulad hosie. rapĩ itni siki hoi ahi ke phũřĩ pãĩ sara kũj. pher raja bãkh pia gusse nal lal pila hoi gĩa. : tugĩ kutiã kolõ pãřvasã, đẽne ki. purãn akhĩasũ : rajĩa řhẽđã ho jã. jivẽ likkhĩa hone huse tãrã hone. pher luĩa ki akhĩasũ tũ halã vi sãc sãc đãsi choř te le cavle na đãpa, tera putãr tãđra hosi.

hũđõr rapĩ icchrã ne vi kãnnã vic bĩņk pãĩ gõi. řhũđẽ khani a gõi : heho jõhi kãrni ale sãts kolõ mẽ vi lãĩ avã ãkhiã na darũ. purne pucchĩas : he mã tuãre nal kẽ bãra võrtie. icchrã ne sara kũj đãsi chořĩa. gõlã gõlã cã vaj pãchãř lãĩsũ. akhĩasũ : hove na hove tũ tã mařa putãr ř. gũřĩ ke jãphi pa lãĩsũ. huse le husnũ đĩssõr læg pia. raje rapĩã ne bõthera akhĩa. tũ phãkĩri chořĩ de. raj bãg sãmãl. pãr purãn kusni mãnne : sãssã tã jãmne hi sãĩ ã. hĩsse tãrã kĩđre hor mil jasã, huñ cõlne ã.

Dhudial

stalkoʻ vic hik raja raj kərda ea. sare jəg vic ūdda hukəm cəlda ea pər ó phir vi Udas rēda dīa rəb di kitiā kəʻra more. raje ne sáddā sətā di seva tā bəhū kitiəi pər ónū kəi vāre bæccīā da sukkh nəhī mīlīa əia.

akhər bəhū mənīā mənəiā bad rapī icchrā de dīdū purən bəgət jəmīaəa. raje de gər khuṣīā da koi ət hīsab nəhī əa. bāmṇa nu səd kə jəddəṇ pətri khulāi tā bāmṇa ne akhīaəa : rajīa, barā sal putər de mū na ləgē, grō əi tēde te, ūn tēda putər bəhū kərni ala hosi. raje ne purən nū barā sal guph vic pa choʻīa.

barā sal pure hoe ae tā purnīā guph vicū bār kəḍīa. mēlā vic dive jəgae əe. bāmṇā nū gəūā pun kitiā əiā. purən jəddō gupha vic ea tā raje ne h k hor vīa kərvāəa luṇa nal, jēʻi jate di mocīaṇi ai per sōṇi rəj ke əi. purən ne jəddō rajīā məttha jekīa tā raje ne sirīā cumīa te nal i lagiā nū akhīa : is vaste koi sak lābo. pər purən ne nā kər ditti əi te nale akhīasU : bāpa, əjs menū dəḡā na pao. phir raje akhīa kī tū jə appi mavā nū mīləṇ. pēlū appi dərəm di ma luṇa kol vāṇi.

nokrā cakrā nū nal ḡn kə purən luṇa de mēl vāṇ vəʻīa. məttha jekīas te luṇa təkdiā i ūs ūtte mót ho gəi. sirīā te ke pəlosṇaəs : akhāiəi tū mēde haṇ da ē, bē vāṇ mēdi mēṇi te. purən ne bəhū akhīa : tū mēdi dərmi di ma ē é kər na kərē. luṇa akhīa : mē tēdi ma kikəṇ a. bəhū jəḡra hoīaəa. purən nəhī mənīaəa. akhdəəa : mərna mənzur ə pər ə kəm na kərsā. nəs aīa chūda ke bā.

Uddrō jəddō rapī luṇa təkktīa kī gəl tā na bəpi tā drīgi mēṇi ḡn ke pə gi. raje akhīa : rapīe gəl tā dəs. rapī boli nəhī əi. vət jəddū trijī var akhīasU tā rapī akhīa : mēde kolō kī pucchnā vē, ūse kolō pucch jēʻa əjjei gūpha viccū nikəīai. ē tək mēda kī hal kītasU.

raje ne mēde hal dīār cəʻdi. śīpāīā nū hukəm dītasU purnīā mṡskā bən ke ḡn ao. śīpāi purnīā ḡn ae. rajīā bəhū kər cəʻi hoi ai te akhīasU : tenū é kara kərđīā šərəm nəhīā ai. purən ne bəhū səphaiā vikhaiā te əkhir vic akhīasU : je ndō mənde tā hik tel da kəʻd təpao te mēda hətth vic dəbao. je kədi dag ləg vāṇe te mē jūḡha nəhī te rapī jūḡhi. pər rapī ne rajīā bəchāīaəa te raje ne purən di hik na mənni.

Udde icchrā rōdi pīdi rəhi te vīrlap kərđi rəhi te akhtosU : kər na kəmvī. mēde halā nal əsā hik jakət ḡda hei. raja bəhū gūsse vic aīa te akhīasU : vāṇ dur ho vāṇ mēdiā əkkhā tō nəhī tā tənū vi nal bījva choʻsū. raje ne kīse hīk di vi nā sūṇi. ūsne jəladā nū akhīa. īsde hūṇe hi hətth pər ūk choʻo te khūe vīc vəḡa ao te nale īsde ləhue da kəʻora bār ke luṇa nū de avo. jəladā purnīā mṡskā bən ke kəṇe vaste ḡn gəe. icchrā təʻəp khəlōti te rōdi rōdi ənnī ho gəiəi. luṇa ne ekhīrli bar vət sənā vāṇ dīta kī tū hūṇ vi mən vāṇ pər purne akhīa bāvē mər vəsā pər ī kəm mul na kərsā.

barā vāre purən khūe vīc pīa rīa. vət khūe neʻe gorəkh nathe da ʻola vāṇ dera laīa. hīk cəla khūe tō papī ḡnəṇ ḡīa te purne tūbi vic ūḍ phəsa ḡda. jəddəṇ tūbi chīkkīā bār na ai tā cəla choʻi ke tūbi nū utthe gorəkh nath kol cəla ḡīa. gorəkh nathe təkktīa te akhtosU kī ī koi jīn bīt nəhī a. mənukha dehi a. bār kəḍvaosu te apṇe cəla bəṇa ḡdasu te šəkti nal óde ʻəḡ vi sabət kər choʻesU.

vət purən rapī sūdrā kol bīcchīa mēḡṇe vaste ḡīa. ó vi os utte mót ho gəi te motiā da thal bār kə ḡn ai. purne akhīa sánū sáduā nū aīa ya rəsəd ca de. əsanū sonā moti nāio loʻ. sūdrā ne sare ʻolīā nīōda ca dīta. gorəkh is gəllō bəhū khuṣ hoīa te akhtasU : rapīe, tū mēḡ ke mēḡni ē ? rapīe akhīa : hor tā rəbə da dīta bəhū kūj ə pər ə purən mənū ca de. gorəkh nath purnīā nal ʻor dīta. ake məhəlā vīc rapīe akhīa : é lā choʻ bəḡliā jəhiā, rajīā vali pušak pa ḡn. purən jəti səti əia. jəddəṇ us ə kheḍ təkki tā bəhana bəṇa kə bār ləḡga ḡīa, te sūdra koṇe te khəlo kə purnīā təkəṇ ləḡgi jəddən əkkhiō pəre hoīa te ūsə vėlə sūdrā mēlā tō chal ca mari te məḡi.

purən vət apṇe gūru kol ləḡga ḡīa. gorəkh nathe jīʻkīa te purnīā akhtosU : tū bəhū maʻa kīta e. gorəkh səb jāpi jāṇ ea. purne jəvab vīc akhtosU : mārāj bāvē tūd hətth bənā ḡno, mē grīste vīc nəhī ne pəṇa. gorkhe akhīa : vāṇ hūṇ tū apṇe məo-pīo kol vāṇ.

apṇe gūṛā da hukəm mən kə purne bage vīc vāṇ dera laīa. purne de perā di chū nal bag hərīavəla ho ḡīaīa. khəlkat bəhū kəʻḡhi ho gəi. koi kūj ḡn ave koi kūj. səlvān te luṇa vi ūtthe ae te purne de perī dē pəe : ūladi di dat deo. purne dīān lake akhtos; ūlad tā ūdāde əi. səlvān tərle kəre bəi ūs ḡlā nū choʻ. purne akhīa : səcci səcci dəsē tā hi hor ūlad hosia. rapī bəhū vīakṡ hoi hoi əi te sara kūj səcci səcci dəsīosU. raja təd bəhū kori hoīa. krodē nal lal pīla hogīa te akhtosU : tənū dēṇe kṡīā kolō pəʻvasāū. purne akhīa : rajīa ʻhēda ho vāṇ jikkəṇ hoṇi līkhdi a, ūṇe hūda hei. vət luṇa nū akhtosU : tū əje vi jo səcci ḡəl i dəs ca te é pəkəʻ cəle da dāṇa tēda pṡtər yóda hosia.

Udde rapī icchrā de vi kənnī kīse vāṇ dəsīa. ʻheḍe khādi a gəios. əde kərni vale sádu kolū mē vi ḡn avā appiā əkkhā da daru. purne pucchosU : mau dəs tēde nal ke bāṇa vətīai. icchrā ne səb kūj dəs choʻīa. ḡlā ḡlā cə vaj pəcchəṇ ḡdīos. akhtos : hove na tā tūtō mēda purna ē. jəppha pa ḡdīos ḡḍī ke īse nal i ūsā səbo kūj dīssəṇ ləḡ pīa. raje rapīā ne bəhū kūj kəa : tū phəkīri choʻ de. vāṇ kə raj bəḡ səbāl ḡn pər purne kīse hīk di vi na mənni te akhtosU əsā tā jənəm jənmatrā de sádu ā. īṇe i vət kīdre mīl vəsā. hūṇ cəlne ā.

Talagang

stalkoſe na hik raja śia, səlvan. sare mulkhe cə usnā hukəm cəlna śia pər phir vi 6 vdas rēnā śia. rəb di kitiā kəſa moſe. raje ne pirā phəkirā ni seva tā bəthəri kiti mUſ vət vi usā kəi vəre vlad na mŭ vekhṇā na mltā.

əkhir cə bothere torle, məntā p/cchō us nī raṇī icchrā nē dīdō puran bəgt jəmīā. raje ne gər khUśiā nā koi həd bənnā nā rīa. bāmṇā səd ke pəttri khŭlaios tā bāmṇ akhſos : rajīa, barā sal pUtreā mŭ nā laī. é grś tēde te bāru a. ūj é tēda pUtar vəddi kəni vala hosi. raje ne purnīā barā vəre bōre cə dək choḍīa. barā vəre lāge tā purən bōrō bār aīa. raje mēlā cə dive jəgae. bāmṇā gaiā pun kitiā. purən jīse le bōre v/c śia tā raje h/k hor vījā cə kita, luṇa nal jēſi jat di cəmari śi pər bəſi surət vəd śi. purən jīse le rajīā məttha ſekīa tā raje ne sīre te hətth pherīa te lagiā nū akhſos, is ne ləi koi sak lābo purən ne nā kiti : akhīa lala ji əjje nōī d/l kərnā jəjalā cə phəseṇ te. phir raje akhīa : həccha ja mavā m/l a. pēlā mətrei mā luṇā kol vājī.

nəkrā cəkrā nal gīnke purən luṇā de mēlā cə a gīa. məttha ſekſos pər luṇā dŭl pəi vſni surət te. sīr tā ki cumṇa śia, səgō akhſos : tū mere hape prəvaṇē ē, bē ja mere kol. puran bəhū zor laīa kī tū meri mā ē, é ənēra na gət. pər luṇa akhe mē tēdī mā kīvē ā ? bəthera jəgſa pīa. purən na mənīa. akhəſ ləgga : mər vājīa cəgga, pər é kəm na kərsā. bā chuḍa ke nəſīh aīa.

luṇa pəcchtai kī gəl tā dŭki bəſi nā tā dərəgi mājī gīnke pə gəi, raja akhnā : raṇiē dile nī gəl dəs. raṇi cup. tərījī var jedō raje pUcchīa tā raṇi akhīa : mēde kolō ki pUcchne o. usā pUccho jēſa əj bōre v/cō aīa. təkko mēda ki hal kitas.

raje ne rat māsā lēgāi. dīō cəſe, śīpaīā akhſos : purən ne hətth pər bən ke gīn ao. śīpāi purnīā gīn ae. raja kavəſ cə śia. akhſos tudā śəſəm na ai é pap kərnīā. purən ne bəſiā dəlilā dītiā. je yəkin nəhī anā tā tel na kəſā kəlka ke mēda hətth v/c pa dīo. səſ gīa tā mē jūſha, nōī tā raṇi. pər rajīā tā raṇi təpīa hoſa śia. us purən nī h/k nā mənī.

icchrā bəhū roi pīſī. kUſlaj paīa. rajīa ſj zUləm na kər. séka śəkiriā nal pUtar lāba. raja gūrīa : dəpha ho əkkhiā tō, nōī tā tUdā vi nal ſor desā. raje kīse nī nā mənī. kəsaiā nū akh dīta isne hətth pər kəp ke khūe cə sUſ ao te isnī rəttū nā kəſora bər ke luṇā dīo. kəsai purnā bən ke kəppən tUkkəſ raste kīn tUre. icchrā pīſi vīſīhi te ro ro ke śnni ho gəi. luṇā ne chekſi var sənēa mUta kī huṇ vi mən vāj pər purən akhīa, mər vājīā cəga pər é maſa kəm na kərsā.

barā vəre purən khūe cə beſha rīa. kəni rəb di, khū ne neſe guru gorəkh nath di ſoli ne a dera kita. h/k cela khū cō paſi bərn aīa tā purən kərməḍəl cə ſŭdī bā phəsa dītti. jəd kərməḍəl chīkkəſ te bār na aīa tā ūthaī rəsi sUſ ke bājnā gorəkh nath kol aīa. gorəkh nath ūtthe ake təkka kī ſtthe koi bāt pəret nōī, adəm zat he tā bār kəḍəos te cela bəſa gīda. kəramat nal vſne ſŭdī vi vəl kər dītte.

vət purən raṇi sŭdrā ne gər kher mājəſ gīa. 6 vi bəſəm gəi vſ te. ədrō motiā nā thal bər ke gīn ai. purən akhda : əsā phəkirā nū aſa jā kəſra loſida, moti nōī. sŭdrā ne sari ſoli nī roſi cə akhi. gorəkh bōū khUſ hoīa : māj ki mājniē, raṇiē ? raṇi akhnī : hor tā rəb n dītuaā hāb kŭj bōū ē je tUſſhe ho tā purən cə dīo. gorəkh nath purnā nal tor dītta. mēli a ke rapī akhni : é lā de godəſiā jāi te é tīle zəri ale kəpſe pa gīn. purən tā jəti śia. vſ jīse le é phəda dīſſha tā bəhanā bəſa ke bār a gīa. sŭdrā koſhe te khəlo ke usā təkkeſ ləg pəi. jīse le dīſṇā régīa tā sŭdrā mēl tō chal mar ke mərgəi.

purən vət a gīa guru kol. gorəkh nath jīſək dīta kī tū bōū maſa kəm kita. pər gorəkh tā ədər niā jəſenā śia. purən akhīa mēde kolō é kəbildari da jəjəſ nōī honā maphi cə dīo. gorəkh akhīa : cəga huṇ apṇē mau-pīu kol ləgga vāj.

guru da akha mən ke purən bag v/c a dŭni dŭkhai. purən ne pērā ni dŭſ nal sŭkka dīgər bag həra bəra ho gīa. ſUkai a dŭki koi kŭj gīdi ave koi kŭj. səlvan te luṇā vi ae te purən ne pērā te dē pəe : vlad di dat dīo. purən dīan de ke kīa : vlad tā tUdāi śi. səlvan mīntā kəre ke p/cchliā nā cheſo. purən akhīa : səcci gəl kəro tā vət vlad hosi. raṇi bəhū tərs gəi śi. phUſ pəi hāb kŭj. rajīā kər cəſ gəi. gſssue cə lal pīla ho gīa : tŭdde kŭtīā kolō pəſvesā, dēṇuā. purən akhīa : rajīa səbər kər. jīvē lekḥ līkkhe nə ūſne hſnne nə. vət luṇā akhīa : tŭ əje vi səcci mUccī hābo kŭj ké de te é gīn cəl da daſa. tera pUtar bəlvan jəmsia.

ſdde raṇi icchrā vi pətta ləga tā ſheḍe khani a pſti kī éo jəe kəni vale phəkir tō mē vi gīn avā koi əkkhā nā daru. purən pUcchna : bebe, dəs tēde nal ki biti. icchrā sāb kŭj dəs dītta. nale gəlā kərnīā vaj pəcchəſ gīdi akhdi : rəb bŭlave na tā tū tā mēda purən ləgnā. bəkki gŭſ ke pa gīdi nal hi 6 təkkeſ vi ləg pəi. raje raṇiā bəthera akhīa : tū phəkiri choſ de. apṇa raj bəg sāb. pər purən h/k na mənī : əsī tā jənəm de phəkir ā. ſje hi phīrnē tŭrnē vət mīl vesā. həla tā vene ā.

Mianwali

sIalkoṭ vIc h/k raja hai səlvaṇ. sare jəg vIc ũda hukəm cəlda hai vəl vi ó Udas ráda hai. rəb di kəṛpi nū koṇ moṛe. raje ne sáduā sṛā di seva iā b'ahū
kiti vəl vi ũkū kəi vóre Ulad da sukkh na mI/la.

akh/r vlc b'əhū mēntā mēnotā p'icchū rāṇi lcchrā de dīdū purēn bəgət jəmm/ā. raje de gər b'əhū khuṣiā hoiā. bāmā nū sād' ke jēre velle pātri khuldi
tā bāmān ne d'əs/ā : o raja ! bārā vārā tək putēr da mū na dekhī, grē he tēd'e utte. ūvē tēd'a pūtēr bəkhtā ala hosi. raje ne purān nū bōre vlc pa d'/ita.

bārā vāre pure thāe tā purāṇ bōre vīccō bahīr nīkīā. mōhōllā vīc dīve jāgae gae. bāmṇā kū gōuā dan kitīā. purāṇ jēre vele bōre vīc hai tā raje hīk bīa kaj kōra gīdda hai luṇa nal jēdi jat cāmari hai vāt vi sōṇi dīādī hai. purāṇ jēre vele raje kū mōttha tēkīa vāt raje ne thapi dīe ke kōmmīā kū akhīa: tīde vaste koi kṵar g'olo. pōr purāṇ na mōnnīa te akhīos : baba ji ! ājjāṇ nōhī ji kōrēda tī jējēṭ vīc povāṇ vaste. vāl raje akhīa: cāga vāṇ, apṇīā mavā nū mīl a. pēle āppī dārām di ma luṇa kol vāṇī.

nokrā cakrā nū nal g'n ke purāṇ luṇa de mēlā vic aia. mattha tēktos pər luṇa d'ēdiā hi mōst thi gai ūde te. sir nū ki cūmməṇa hōs, akhəṇ ləggi: tū mere mel da hē, bē vāñ meri sej te. purāṇ bəhū akhīa : tū mēdi dərəm di ma hē. eḍa zūləm na kər. luṇa akhīa : mē tēdi ma kivē hā ? bəhū sara jəgṛa thīa. purāṇ na mənīa. akhīa mər jasā pər 6 kəm na kərəsā. bəj aia chuṛva ke bā,

jis vele luṇa ē d'itṭha ki ē gal nāhṭ bāṇdi tã ṭuṭi bājji khāṭri le ke leṭ gāi. raja akhāṇ laggā : rāpi, gāl dās. rāpi b'ole na. jis vele trij] vari b'ulala, rāpi akhāṇ laggī mē kīa dāsavā, ūde kolū puccho jēṭa aj] bōre vicō nikle. ā d'ekho meḍa kīa hal kār g'āe.

raje ne d'i mæssã cãræn d'itta. sipaiã nũ akh/a : puræn kũ le ao mUška bæn ke. sipahi puræn kũ bæn ke le ac. raja b'ẽhũ tãpia ho/a hai : ẽnũ akhãp lægga : tẽnu ẽ jĩã gẽda kãm kãrdĩã ẽrãm vi na ai. puræn ne b'ẽhũ sariã sãphaiã d'ittiã. ẽ akhãp lægga : je tUsã nãhĩ mãnẽde tã tel da kãraha tãpa ke mera ho/hh vic b'or d'io dag læg jae tã mẽ ku/a nãhĩ rãpi ku/ri. pãr raje kũ rãpi ne bẽchata hai, ẽne puræn di hik na sU/ni.

d'ŭje pase *icchna* *rōdi* *piŕēdi* *vāne*. *b'akā* *bāre* : *rāvən* *d'e*, *zuləm* na *kər*. *məsē* *məsē* *sanū* *puttər* *mīle*. *raja* *gusse* *nal* *lal* *pila* *hola* : *dur* *thi* *vā* *əkkhā* *kolū* *nəhī* *tā* *tenu* *mar* *dīsaī*. *raje* *ne* *kōhī* *di* *gəl* *na* *suŋi*. *jəladā* *nū* *akhīa* *kī* *ī* *de* *hətt* *pər* *kə* *énū* *khū* *vīc* *su* *ao*. *ī* *di* *ləhu* *da* *kə* *roa* *bər* *kəraī* *lu* *ra* *nū* *pīlao*. *jəlad* *purən* *de* *hətt* *pər* *bād* *ke* *le* *cəle* *phe* *d'vevən* *kitte*. *icchrā* *phərkən* *lōg* *pəi* *te* *rōdi* *rōdi* *ḡdi* *thi* *gəi*. *lu* *ra* *ne* *akhri* *dəpha* *vət* *sənəa* *bə* *jā* *hu* *ra* *vi* *mən* *vā* *pər* *purən* *akhən* *lōgga*, *bāvē* *mər* *vēsā* *ē* *kəm* *nā* *kəresā*.

bārā vāre purāṇ khū de vic pia ré gia. vəl khū de kolō gorākh nath di māḍli ne ake d'era la d'itta. htk cela khū tō paṇi gīnāṇ g'ia tā purāṇ ne loṇi vic
əṇṇa ṣūḍa hoṭṭh phāsa ditta. jēre vele loṇi bār na nikli tā cela loṇi choṛ ke vṭhāṭ gorākh nath kolō cəlia gia. gorākh nath ne ake təsəli kiti ki ē koi jīn bāt nāḥī,
ē koi bāda he, bār kād gidda. ūda sīr mūnva ke əṇṇa cela bəṇa gidda. əṇṇe pūṇā nal ūde əg vi ṣhik kər ditta.

vəl purəṇ raṇi sūdrā de gər bīkhiṁ mǣgaṇ giṁ. ó vi məst thi gəi ūde te. motiā da thal bār ke gīn ai. purəṇ akhəṇ ləgga : saḍe jé phəkirā nū aḥe jā
bbjən di loṛ he, motiā di nəhī, sūdrā ne sari mǣḍli nū roḍi khəvai. gorəkh khvṣ thia. akhəṇ ləgga : mǣg jo mǣgəci raṇie. raṇi akhəṇ ləggi : b'ia tā sǣb kǣj
rəb da ḍ'itta he, iyo purəṇ ḍeḍe. gorəkh nath ne purəṇ nū nal for ḍ'itta. ake mēlā vīc raṇi akhəṇ ləggi : é lḍ ḍe phəkiri vali pṣak, rajiā vali pa gīn. purəṇ jəti
hai. jēre vele Usne é təmaṣa ḍiṭṭha tā bəhana kər le bér cəlla giṁ te sūdrā koḥe te cǣṛ ke ūnū ḍ'ekhəṇ ləggi. jēre vele əkkhā tō pəre ho giṁ tā sūdrā mēl vītō
drəḱ mar ke mər gəi.

purəṇ vət guru kol cəlla gja. gorəkh nath ne ũkū jṛkā ditiā ətə akhəṇ leg'g'a : tū te b'əhū bəṛa kəm kita e. gorəkh səb jaṇi jan hai. purəṇ akhəṇ
ləgga : mārāj, bəvṛə hətth jṛa ləo mē gərəst nəhi kər səkda. gorəkh akhəṇ ləgga, cəga hṛṇ əpne ma pio kol ja.

guru da akhla mən purən ne bag vic şikana ja bənalə. purən de perā de chōvən nal bag sava thi gla. lok kəfhe thi gae. koi kuch gʻn ave, koi kuch gʻn ave. səlvan te luṇa vi ae te purən de perā utte dē pae. akhən ləgge : vlad da vər dʻio. purən dʻlən ləgga kəraʻ akhən ləgga : vlad te vādi hai. səlvan mīnta kərə ē gal na cheṛo. purən akhən ləgga : səcci səcci gal dəsso tā hi bʻei vlad hosi. rapī nū itni sik hai ki sara kʻij dʻəs dʻitos. raja phir gusse vic bər gla. akhən ləgga : tē dən kū kutā kolū phəvvaū. purən akhən ləgga : raja, sātī kər. jivē bāvi vic likhla e uvē hūda he. pher luṇa nū akhla : tū sac dʻəsta he, la cavəl da dāna. tēda putər bəhadər thisi.

ũ pase raņi icchrā de vi əvaz pəi. *thUd̥de* khādi a gəi. *é* je kərni ale sādū kolō mē vi le avā əkkhā da daru. purəṇ pūcchəṇ ləgga : mata d̥əs tere nal ki bəṇia e ? icchrā ne sari gəl d̥əs d̥itti. galī gālī kərēne hoē əvaz pəchəṇ g̥idos. akhəṇ ləggi : b̥iddi n̥imī tā tū meḍa purəṇ hē. gək̥ri pa ləi g̥ū ke. nal hi ūnū d̥issəṇ ləg p̥ia. raje raņiā bəhū kēde rəhe ki tū phək̥iri chor te raj pa s̥əbal pər purəṇ k̥is di mənda : akhəṇ ləgga, əsā jəmd̥ā de hi sād haē. əvē ph̥ir k̥itt̥he m̥l pəvāge, h̥uṇ vēde haē.

Sargodha

stalkoj da hik raja si solvan. sare jag vic Usda hukam celda si. vot vi o Udas rāda si. rāb di karni nū kēra more. raje ne sādūā sētā di seva bōhū kiti vot vi
Usnū kītnē vērē putrā da sukh na milla.

akhtar nū aṅgīqt mēntā mēnotā picchō rapī icchrā de dīdō purāṇ bāgat jāmīa. raje de gēr khūsi da tēt hisab na rīha. bāmpa nū sād ke jēdō pothi
khulvai tā bāmāṇ ne akhīa : he raja ji barā vāre putar da mū na vekhē, bār e tere te. ūñ tera putar vadāda kārma vala hosi. raje ne purāṇ nū barā vāre bōre
vic rākkhīa.

barā vāre pure hoe tā purāṇ nū bōre viccō kśdīa. mēhālā vic dīve jēgae ge. bāmpā nū gēuā dan kitīā. purāṇ jēddō bōre vic si tā raje ne hik hor kaj
kārva līa si luṇa nal, jo zat di cōmlari si pār sōṇi vadādi si. purāṇ ne jēddō raje nū mēthha fēkīa tā raje ne sir te ptar dītta. kāmīā nū akhīa, īsde lōi koi sak dūdo.
pār purāṇ ne nā kiti : pīta ji ējje nēhī dil kārda vākhāt pavāṇ nū. vot raje akhīa : hēccha vāñ appīā mavā nū ml a. pēle apṇi dārām di ammā luṇa kol vāñē.

nōkrā cakrā nū nal le ke purāṇ luṇā de mēhālā vic a gīa. mēthha fēkīa pār luṇā vādīā i mohīt ho gēi us te. pīar tā ki phernā si, akhīa : tū mere jēda hi
hē bē vāñ meri mēji te. purāṇ ne bōhū akhīa : tū meri dārām di ammā ē ē zulām na kār. luṇa akhīa : mē teri ma kīvē bāṇi ? bōhū jēra hoīa. purāṇ na mēnīa.
akhīa : mārēn tā mēnzur e pār ē bēra kām na kōresā. bāj aīa churā ke bā.

uddō jēddō rapī luṇa ne vekhīa, gēl tā bāṇi koi na tā jīki mēji le ke pe gēi. raje ne akhīa : he rapī, gēl dās. rapī ūbre na. jēddō trijī vari bulai tā rapī
akhīa : mēthō ke pūcchde ho, us tō pūccho jēra āj bōre vicō nīklīa. ē vekho mera ke hal kār gīa.

raje ne dīhō māsā cārāīa. śīpahiā nū hukam dītta : purāṇ nū līao mūskā bān ke. śīpahi purāṇ nū le ke ae. raja bōhū gusse vic si : tenū sārām nēhī ai ē
kārtut kārde nu ? purāṇ ne bōhū sōphaiā dīttiā : je mēnēde nēhī tā tel da kārāha tēpa ke mera hōth bōr dīo, dag lēg gīa tā mē jūtha nēhī tā rapī. pār raje nū
rapī ne bēchaīa hai, usne purāṇ di hīk na mēnni.

uddār icchrā rōdi pīdi vāñē. vāṇ kārē : rēṇ de dēda pap na kār. māsē mesē āssā putar lābīa. raja ākha ho ke bolīa : dur ho vāñ meriā ākkhā kolō nēhī
tā tēkū vi nal bāj desā. raje kīse di vi na sūṇi. jēladā nū hukam dītta kī īsde hōth pār kēp tūk ke khū vic sūt dīo te īsde lōhu da kārōra bār ke luṇa nū deo.
jēlad purāṇ de lētīā bāvā bōn ke le tūre kēppāṇ vaste. icchrā tārphī te ro ro ke ānnī ho gēi. luṇa ne ākhirī var vot sēneha bējīa, hūṇ vi mēn vāñ pār purāṇ ne akhīa
bāvē mē mār vāñā ē kām na kōresā.

bārā vāre purāṇ khū de vic pīa rīha. vot khū de nēre gorākh nath di fōli ne a dēra lāla. hik cēla khū de utte papī bārēn gīa tā purāṇ nē dōlu vic fūd
phōsa dītta. jēddō dōlu bār na aīa tā cēla chor ke dōlu nū utthē i gorākh nath kol āṇīa. gorākh nath ne āke, tāsēli kār ke kī ē koi bāt pāret nēhī, admī hē,
bahār kśdīa te bēṇa līa cēla. śākti nal usde hōth pār vi sabāt kār dītte.

vot purāṇ rapī sūdrā de khar mēgāṇ gīa. o vi mohīt ho gēi us te. motīā da thal bār līai. purāṇ ne akhīa : sanū sādūā nū āṇa ya rōṇi cahidi, moti nēhī.
sūdrā ne sari fōli di rōṇi akhī. gorākh khūsi hoīa : mēg kī mēgṇa i rāṇīe ! rapī ne akhīa : hor tā rāb da dītta bōhū kīj e pār ē purāṇ mēnū de dīo. gorākh nath ne
purāṇ nū nal bēj dītta. a ke mēlā vic rapī ne akhīa : ē lā de khōphni jēhi, śāhi kēṇṇi pa lē. purāṇ tā jētī hai. jēddō usne ē khēḍ vekhī tā bōhanā bēṇa ke bār
nīkal gīa te sūdrā kōṣhe te khēlo ke usnū vekhāṇ lēggi. jēddō ākkhiā tō chāp gīa tā sūdrā mēlā tō drāk mar ke mār gēi.

purāṇ cālīa gīa guru kol. gorākh nath bōhū gusse hoīa : tū bōhū bēra kām kīta. gorākh jāṇi jāṇ hai. purāṇ ne akhīa : mōharāj, bāvē hōth bēnva lāo
mē grōst nēhī kār sākda. gorākh ne akhīa : hēccha, hūṇ tū apṇe ma pīo kol vāñ. guru da akha mēn ke purāṇ ne bag vic dēra ja lāīa. purāṇ de pērā di
chō nal bag sava ho gīa. lok kēṇṇhe ho gēc. koi kīj, līave koi kīj. solvan te luṇa vi ae te purāṇ de pērā te dē pē. putar di dat bākhō. purāṇ ne dīān lā
ke akhīa : putar tā tuāda āgge vi hesi. solvan mīntā kārē bāj pīcchī gēl na chēro. purāṇ ne akhīa : sācci gēl dāsso tā hi hor putar hovega. rapī ēdī sīkki
hoi si kī dās dītta sara kīj. raja pher bōhū gusse nal lāl thī gīa : tenū dēṇ nū kūtīā kolō pārvasā. purāṇ akhīa : rajīa fhadāda ho vāñ. jīvē hōṇi līkkhdi e, ūñē
hi hūda e. pher luṇa nū akhīa : tū ājje vi jēṇi sācci gēl e, dās de te ē le cavēl da dāṇa, tera putar bōhadār hosi.

uddār rapī icchrā ne vi sūṇīa. fūḍdē khādi a gēi. ehō jēhe kārni vale sādū kolū mē vi le avā ākkhiā di dēva. purāṇ akhda e : ammā ji, dās tere nal
bāṇa ke vartīa. icchrā ne sēb kīj dās dītta. gēlā gēlā vic āvaz pachāṇ lōi. kēdi e : hove na tā tū mera purāṇ ē, gēlvākṇi pa lōi gūṇ ke, nal hi ūnnū dīssāṇ
lēg pīa. raje rapīā ne bōhū akhīa. tū sād pāṇa chor, raj bāg sēbal. pār purāṇ kēdi mēnne. āssī tā jāmādrū hi sādū har ā. īñē hi kīdre hor ml posū. hūṇ
vāde ā.

Jhang

stalkoʻj da hik raja hai selvan. sare jag ic osda hukam celda hai vot o phir vi udas rāda hai. bāḡwan di kiti nū koṇ moṛe. raje ne sātā mohatma di seva tā bahū kiti pər os nū kai sal sātān da sūkh na milā. akhīr bahū mantā manotā bad raṇi icchrā de dīdō puran bāḡot jamā. raje de gēr hōd tō zīada khōṣi hogai. bāmṇa nū sād ke jēre vele teva baṇvaia tā bāmṇ akhīa : rajā, barā sal taṭ potrō di šekol na pia vekhē, grē hei tere utte. ūñ tā tera potrō vaḍḍa karni ala hosia. raje ne puran nū baiā vāriā taṭ bōre de vic pəva choṛia.

jəddəṇ barā vāre pure ho gae tā puran nū bōre vicō bār kādā. mālā vic dīve jagae gae. pādīā nū gauā māṇs ditiā. puran jədō bōre de vic hai tā raje ne duja kaj kəra lā luṇa nal, jēri zat di tā cāmīari hai pər sōṇi dādī hai. puran ne jēre vele raje nū mattha tektā tā raje ne oḍe sir te piar de ke kolū khelote hoīā nū akhīa kī ēde waste koi sak g’oloa. lekṇ puran ne ē akh ke nā kər choṛi : lala, hale tā ē beṛiā pavavṇ nū dil nāt kərēda. muṛ raje akhīa : cāḡga muṛ vāñ ke apṇiā mavā nū mil a. pēlū apṇi dərām di mā luṇa kol vāñē.

noḱrā cakrā nū nal le ke puran luṇa de mōhəl vāñ apṛia. mattha tektos. luṇā tā ūnū vėdiā hi mōst ho gai. sir te piar tā kī korna hōs sōḡū akhīos : tū tā mera haṇi hē te a bəho mere nal meri sej te. puran ne bahū akhīa : tū meri dərām di mā ē, ē kēr na kər. luṇa akhīa kī mē teri mā kīvē hoi ? bahū jāḡra hoīa. puran ukka na mānīa te akhtos : mārən mānzur he pər ē kām na kəresā. bāj ala chuṛa ke bā utthā.

uddū jəddū raṇi luṇa vekhīa kī gəl tā baṇi koi nī tā mūdi māji le ke pegi. raje pucchtos : raṇie, ke gəl e ? raṇi bole koena. jəddū trijī vari pucchtos tā raṇi akhīa : mānū ke pia pucchna hē. ūsse kolō pochh jēra əjj b’arā vāriā picḡhō bōre vicō nīkālā hei. ē vekh mera ke hal kita hes.

raje tā dehō māsē hovṇ ditta. šipāiā nū hukam dītos : puran ūñ le ao muškā kəs ke. šipāi puran nū phəd lāe. raja sərīa bolīa pīa hai. akhtos tenū ē kar kərēdiā šərām na ai. puran bahū səphaīā ditiā te akhtos : je nēṭ mānēde tā tel da kəṛaha təpa ke mera dəbo choṛo hatth, je dag lag vāñe tā mē jūṭha, nāt tā raṇi. pər raṇi tā raje nū bəcchā rəkhīa hai. os puran di hik na suṇi.

udde icchrā rove piṭte, vilap pəi kəre te akhe : rāvṇ de ēḍa zulām na kər, māsā māsā tā sánū potrō milā e. raje kərək ke akhīa : dur ləḡi vāñ meriā əkkhiā tū nōḡ tā tenū vi nale vād səjesaō. raje kase di nā suṇi. jəladā nū hukam dītos kī puran de hatth pər vād ūnū khū vic sər ao te ūde ləhu da kəṭora bər ke luṇa nū de ao. jəlad puran diā muškā bōn ke ūnū vādṇ vaste ṭur pə. icchrā tərəp ūṭhi te ro ro ke ənni ho gai. luṇa əkhiri vari muṛ śīyo sənā gəllīa kī hōṇ vi mān vāñ pər puran akhīa bāvē mər vāñā pər ē kām na kəresā.

barā sal puran khū vic pia rīa. muṛ ose khū de neṛe gorəkh nath di māḍli ne a dera paīa. hik cəla khū tū pani ləvṇ giā tā puran ne tūbi vic ṭūḍ phəsa choṛīa. jēre vele tūbi bār na chiki gai tā cəla tūbi nū choṛ gūru gorəkh nath kolū bəjda giā. gorəkh nath ake təsəli kərke akhīa kī ē koi bāt pret koi nī. ē tā bēde di dēi he te ūnū bār chīk kādīos. apṇa cəla bəna līos. karni nal ūde āḡ vi səbute kər choṛīos.

muṛ puran raṇi sūdrā kolō blkh māḡən giā. o vi mōst ho gai udde te. motiā da thal bər ke le ai. puran akhīa : sánū sādūā nū aḡa de ya khavṇ nū kai še de, moti nōḡ cahide. sūdrā ne sari māḍli di roṇi akhi. gorəkh bahū khōṣ hoīa te akhtos : māḡ jēri še māḡṇi ē raṇi. raṇi akhīa : rəb diā ditiā hoīā sariā sād hīn puran nū mānu de ca. gorəkh nath puran nū nal gəl choṛīa. a ke mōhəl vic raṇi akhīa : lā choṛ ē phəkirā ali əjri te pa le ē šahi kəṛpe. puran tā joti hai. jis vele os ē kḡḡ vekhi tā bəhana kər ke bār ṭur giā. sūdrā māri te khəlo ke ūnū vekhdi rəhi. jis vele əkkhī tō pəre ho giā tā sūdrā mōhəl tō chal mar ke məḡi.

puran vot muṛ gūru kol lagga aīa. gorəkh nath ūnū jīrkīa. tū bahū bəṛa kām kita he. gorəkh nath tā jāṇi jāṇ hai. puran jəvab dīta : mārāj, bāvē hatth bānna ləo mēre kolō grāst nōḡ hōda. gorəkh nath akhīa : cāḡga huṇ tū apṇe ma pio kolō lagga vāñ.

gūru da akhīa mān puran bag vic vāñ ke dera lāīa. puran de pər pēde hi bag tā sava ho giā. khəlkət kəṭhi ho gai. koi kai še le ave tā koi vāi ša. solvan te luṇa vi ae te puran de pərī a dāṭhe. akhīone : sánū ulad bəkhšo. puran diān lā ke akhīa : ulad tā tuāḍi hai. solvan tā mīntā kəre kī īs gəl nū na chəro. puran akhīa : je səc dəsəso tā hi tā hēr ulad hosi. raṇi eḍi tərs gai hai kī sara kīj dəs choṛīos. raja muṛ təp khəlota. gusse nal bəkhṇ lagga te akhtos : tē dəṇ nu kūtīā kolū cīresā. puran akhīa : raja, šhəḍḍa ho. jīvē bāvī līkkhīa he, ūñe hovṇa he. muṛ luṇa nū akhtos : tū səc bolīa e. ē le cavəl da dāṇa tā tera potrō trəkṛa hosi.

Udde raṇi icchrā nū vi thōṛi sūr ləḡgi. ṭhūḍde khādi utthe a vōṛi. śīyo je kərṇi ale sīdu tū mē vi le avā əḱkhā da daru. puran pucḡhīa : mā ! dəs tere nal kehi vārti he ? icchrā ne sari gəl dəs choṛi. gəllā kərēdiā əvaj sūñāṇ ləios. akhṇ ləḡgi : tīñe ləḡda e tū tā mera puran hē. gəlūdi pa ləios kīj ke te nale ūnū di ssəṇ vi lag pīa. raje raṇiā bahū akhīa kī choṛ phəkirī te sēbal apṇa raj bāḡ. pər puran kēdi mānēda hai. akhṇ lagga : əṭī tā jənəm de sādū hae. tīñe muṛ kīthaṭ mīl pəsāē. cāḡga huṇ cəldə hāē.

Shujabad

salkot da hitk raja hai solvan. sare johan utte ūda hukam calda hai vat vi o mŭjŭja rāda hai. rāb di kiti nŭ koŭ meŭe. raje ne sādudā sātā di seva tā b'āhŭ kiti pər ŭkŭ koi mŭd ulad da sukkh na mŭlŭa. ākhir utte dər mōntā mōnotā picchŭ rāpi Icchrā de dīdŭ purān bāgət j'āmŭa. raje de gər khUṣiā di koi hād na rāhi. b'amqā kŭ sād' ke jere vele ŭeva khUlvata tā b'aməŭ akhŭa : rajŭa, b'arā sal pŭtər da mŭ na d'ekhŭ. gre he teŭ'e te. ŭvē teŭ'a b'ōera kərni ala thisia. raje ne purān kŭ b'arā sal bōre vŭc gət d'ŭtta.

jere vele barā sal pure thi g'ae, ŭ vele purān bōre viccŭ bəhər nŭklŭa. mōhāl vŭc d'ive jəg'ae g'ae. bamqā kŭ g'auā dan pŭn kitone. purān jere vele bōre vŭc hai tā raje ne hŭk b'ŭa kaj kərva gŭdda luŭa nal, jeri zat di tā cōmari hai pər sōpi d'ādī hai. purān jere vele raje de pere pŭa tā raje ne ŭde sŭr kŭ pŭar d'e ke lagi'ā kŭ akhŭa ŭde waste koi gər g'olo pər purān na mōnnŭa : babaji, hale nŭmmŭ dŭl kərēda tṣg'ijəŭ kŭ. vat raje akhŭa : hēccha, vān appiā mavā kŭ mŭl a. pehle appi dōrəm di ma luŭa kol vānŭi.

nōkrā cakrā kŭ nal gŭn ke purān luŭa de mōhəl vŭc a g'ŭa. mattha ŭekŭa pər luŭa d'ēdŭ hi mōst thi g'oi ŭde te. sŭr tā kŭa cŭmŭa hēs, akhŭos : tu tā meŭ'e jēd'a hē, b'ē vān meŭ'e vicchavəŭe te. purān ne b'ōhŭ akhŭa : tŭ tā meŭ'i dōrəm di ma hē, e pap na kōra. luŭa akhəŭ ləg'g'i : mē teŭ'i ma kŭvē thlōm ? d'āda jēra thŭa. purān na mōnnŭa, akhŭos : mōrna mōnzur hŭm pər e kōm kenā kōresā. drŭk aŭa chŭrva ke bā.

hŭŭ jere vele rāpi luŭa ne d'ŭtŭha kŭ g'al tā bəpi koi na tā mŭdŭ mōnŭi pa ke sām pəi. raja akhəŭ leg'ga' : he rāpi g'al te d'ōssa. rāpi b'ole na. jere vele trijŭ vari b'ŭlvatos tā rāpi ne akhŭa : mekŭ kŭa pŭcchde o, ŭde kolŭ pŭchho jēra əj bōre vŭccŭ nŭkle. e d'ekho meŭ'a kŭa hal kōrge.

raje ne d'ŭhŭ mōssā cōrrāŭa. ŭpahiā kŭ hŭkōm d'ŭtos : purān kŭ gŭn ao pŭtŭthe bōhŭ bōd ke. ŭpahi purān kŭ gŭn a.e. raja bərŭkŭa pŭa hai : teku ŭrəm na ai e lēcchəŭ kōrēde kŭ. purān ne bōhŭ səphaŭ d'ŭŭā : je mōnēde nŭve tā tel da kōraha tōppa ke meŭ'a hōth vŭc gətto, dag ləg' g'ŭa tā mē jŭtŭha nōh ŭtā rāpi. pər raje kŭ rāpi ne bərŭkaŭa hōŭa hai, ŭne purān di hŭk na mōnnŭi.

d'ŭje pase Icchrā rōdi pŭdi vānē. bakā mar ke akhe : rahvəŭ d'ŭo, zŭlēm na kəro. mōssē mōssē tā sakŭ pŭtrə nəsib the. raja kərŭkŭa : pəre həŭ vān ākchŭ kolŭ, nehŭ tā tekŭ vi nal bəj d'esā. raje ne kōhŭ di na suŭi. jōladā kŭ hŭkōm d'ŭtos kŭ ŭde hōth per kəp ke khŭ vŭc səŭ ao te ŭde lōhu da kəŭora bər ke luŭa kŭ d'ŭo. jōlad purān kŭ pŭtŭthe bōhŭ bōd ke gŭn cōle kəppəŭ waste. Icchrā d'ādī tərphi te rōdi rōdi ŭdŭ thi g'oi. luŭa ne ākhirŭi vari vat sōneha bējŭos : hŭŭ vi mōn vān pər purān akhe bāvē mər vānā pər e kōm kenā kōresā.

barā sal purān khŭ vŭc pŭa rŭha. vat khŭ kolŭ g'orəkh nath di mōdŭli ne ake d'era kita. hŭk cēla khŭ vŭccŭ rāpi gŭnəŭ g'ŭa tā purān ne ŭd' phəssa d'ŭtta. jere vele ŭb'ŭi b'ēr na ai cēla ŭb'ŭi kŭ ŭthaŭ chor ke g'orəkh nath kol cēla g'ŭa. g'orəkh nath ne ake tāsəli kər ke bāi e koi jŭn bŭt kenŭ, bāda he, b'ēr kəd gŭdda te ŭkŭ cēla bəŭa gŭddos te kərni nal ŭde ŭg vi sabət kər d'ŭtos.

vəl purān rāpi sŭdrā kolŭ bŭcchŭa mōnāŭn g'ŭa. o vi mōst thi g'oi ŭde te. mōtŭā da thal bər ke gŭn ai : purān ne akhŭa. sakŭ sādudā kŭ ətŭa ya roŭi d'ŭo, moti nōhŭ. sŭdrā nē sari mōd'li kŭ roŭi waste sād'ŭa. g'orəkh khUṣ thŭa : mōg, kŭa mōgdi ē, rāpi akhəŭ ləg'g'i : b'ŭa tā rāb da d'ŭtta səb kŭj hŭm pər e purān mekŭ d'e d'ŭo. g'orəkh nath ne purān kŭ nal bəj d'ŭtta. a ke mōhəl vŭc rāpi akhŭa : ē lōha d'e godrŭā jŭhā, ŭahi pŭsək pa gŭn. purān tā jōtti hai. jere vele ŭ e kheŭ d'ŭtŭhi tā bōhana bəŭa ke b'ēr drŭk gŭa te sŭdrā kōthe tō kəro ke ŭkŭ d'ekhəŭ ləg'g'i. jere vele ākchŭā kolŭ pəre thi g'ŭa tā sŭdrā mōhəl de kōthe tŭ drək mar ke mər g'oi.

purān vat gŭru kol cōlŭa g'ŭa. g'orəkh nath khəppŭa : tē e bōhŭ gāda kōm kite. g'orəkh səb j'āpi j'āŭ hai. purān ne jəvab d'ŭtta : maharaj, bāvē hōth bādva d'ŭo mē grōst nŭmmŭ kər səkda. g'orəkh akhŭa : hēccha, hŭŭ tŭ apŭe ma pŭo kol leg'g'a vān.

guru di g'al mōn ke purān ne bag vŭc d'era vān laŭa. purān de perā de ləg'g'əŭ nal bag sava thi g'ŭa. bāde kōtŭthe thi g'e. koi kŭj gŭn ave, koi kŭj. solvaŭ te luŭa vi ae te purān de perā de d'ē pe : sakŭ pŭtrə da dan d'ŭo. purān dŭān la ke akhŭa : ulad tā tuhaŭ hai. solvaŭ mŭntā kŭlŭā kŭ bāi ŭ g'al kŭ na chero. purān akhŭa : sēc sēc d'ōseso tā hi b'oi ulad thisi. rāpi kŭ ədŭi sŭk hai kŭ d'ēs d'ŭtos sara kŭj. raja vəl tōp g'ŭa. gŭsse nal lal thi g'ŭa : tē d'əŭ kŭ mē kŭlŭā kolŭ cŭŭvesā. purān akhŭa : rajŭa, ŭhəŭ d'ŭa thi vān, jivē lŭkchi hoi hōdi e, ŭvē thŭde. vat luŭa kŭ akhŭos : tŭ hŭŭ vi səbo kŭj d'ēs d'e. e gŭn cavəl da dāŭa teŭ'a pŭtrə bəhadər thisi.

d'ŭje pase rāpi Icchrā de kōnnā vŭc vi g'al pe g'oi. ŭhŭd' d'e khādi a g'oi. io je kərni vale sādū kolŭ mē vi gŭn avā ākchŭā di d'əva. purān pŭcchŭos : ma, d'ōsa teŭ'a e hal kŭvē thŭa ? Icchrā sara kŭj d'ōsa d'ŭtta. g'ali g'ali vŭc əvaz sŭnəŭ gŭddi. akhəŭ ləg'g'i : hove na tā tŭ tā meŭ'a purān hē. b'ākki pa gŭdos gŭt ke. nal hi ŭkŭ d'ŭssəŭ ləg' pŭa. raje rāŭā bōhŭ akhŭa : tŭ phōkiŭ chor d'e, raj bag səbal pər purān kēdi mōnne ? əssē tā j'āmādrū sādū hā, ŭvē hi kəd'āŭ vəl mŭl posŭ. hŭŭ vēde hā.

Upper Mahasu

salkoŕ ra ek raja tha salwan. . jesro ðkəm raji dūnie do calto. tōi bi se phl̥kəri da rāwa. bəḡwan ri kərni kʉŋ moŕu. raje sādū sət̥a ri khub sewa ki prət̥u tōi bi tes kəi bərs beŕe beŕi ri sʉkhna mʌlo. səwʔd pache kəi sādū ri seva kərne da ɪcchəra re pəʃ da ek purəŋ bəḡət pəda ũa.

təbe raje re gər da khʉʃira kie ʃəkəŋa na rāa. jəbe brāməŋ bade tə pət̥ri dekhio, pəʃd̥te bolo he raja tu bāra bərsa taʔ əp̥ne pʉt̥are re mū na dekhʔ gr̥ə dibe jəʃae. brāmən gəu dan dʌtʔtʔ. purəŋ jəbe borida ta ta raje ne ek ʃadi tōi ki jia ro nam luŋa to jo jati ri cəmari ti or bəŕi hi bəŕia thi. purəŋ jəbe rajek mathe bolo tu ɖeb əp̥ni mae ta mʌl. pēla əp̥ni dərəm mata luŋa akh ɖeb. təbe purəŋ nəkər sathi luŋe re mēla da ɖeba jəbe tene matha ʃeka ta luŋa teske həd khʉʃ bi. aʃirwad luda bolo a teri m̃ kəriu tenra jəḡəra beje ɖa prət̥u purəŋe na mano. tene bolo aʃo kam nət̥ kərda mu mərŋo bi m̃jur a. purəŋe lunidə əp̥ni bdi chəɖebi or

jəbe luŋe dekho je bat nət̥i bəŋi təbe se əp̥ni cuʃi be carpai kəriə suti. raje bolo he rap̥i tu bat bol. tebe rap̥ie kuch bi na bolo. jəbe raje ti bəi bolo tə rap̥ie bolo mūd̥o ka pʉche əp̥ne beʃhe də pʉch jo aj mūd̥o nʌkaʃa ɖ tene mere ka ũl kio. təbe raje deʃ bəŕi mʉʃkəle bətað or əp̥ne sʌp̥ai ðkəm dʌto ki purəŋe pəkəŕe ano. sʌp̥ai purəŋe bāniə aŋa. rajo roʃ be gita ta eje kam kərde bəi ʃərəm na mani. purəŋe bəŕe səbut dʌtte je tu nət̥ mənda tə telo re kəŕde gərəm kər mera hath təda ɖəwo. je mere hathoda dag lagla ð jūta nət̥ təbe.

raje gaʃe rap̥ie roʃ kia. tene purəŋo ri ek bi na mani. əki baʃhi ɪcchəra rʉŋət̥i t̥ie bolo t̥ue t̥əḡ na kər rēŋe deə. tu etna juʌm na kər əm bəŕi muʃkʌle ek beʃa mʌlaə. raje roʃdo bolo tu dʉreɖe nat tabi sathi bəjula. raje kəsəri na ʃʉŋi tene jəlad ki ðkem kia ki əsəro hath kaʃe aŋo kʉe de paɖ or əsra l̥ura kəŕora bərʌo luŋe ke dəkheʌo. jəbe se purəŋe kaʃəŋe bāniə nia ɪcchəre bəŕi dʉkh ũa or se roŋuə roŋuə ədi rəi. luŋe basie bole əbeba poro man. prət̥u purəŋe na mano. m̃ mərŋə m̃jurə prət̥u mere ejo kam nət̥ kərŋotə. bāra bərʃa purəŋ kʉe da pəŕa rā təbe kʉe age gorəkh natho re sathie ɖera la. jəbe ek cəla kʉedi pap̥i nida aja ta purəŋe t̥ibəŕi da əp̥na kaʃada əth phəʃaʃa. jəbe t̥ibəŕi bəʃdi na aji t̥ə cəla t̥ibəŕi choɖeə guru gorəkh nath ak aja. gorəkh nathe təʃəlie bolo je ə b̥ut pəret nət̥ et kʉe adəmi əs təbe purəŋ pap̥i re k̥ue de beira gaʃd̥ or tene tesəre sare ʔḡ ʃhik kie.

təbe purəŋe rap̥i s̥ūd̥ere ak b̥lk m̃ḡda ɖea ta rap̥i s̥ūd̥erā bi tes dekhio beḡe khʉʃ ũa or t̥iʃ tiske motiro thaʃ bərio āŋo. tēne bolo a sādū əsu m̃ aʃa bəjən cəi. rap̥i s̥ūd̥ere sāre jəŋe beɖiə aŋe. ta gʉru gorəkh prəkəʃ əa. m̃ḡ tu ka cəi. təbe rap̥ie bolo m̃ bəḡwan to dito səb kuch əso. m̃ ek purəŋ cət̥. gorəkh nathe purəŋ təbe t̥ie sathe bəja. jəbe mēla d̥o təbe rap̥ie bolo tu eje kapəŕe bəḡleri jsi pəre ʃal or ʃadi pʉʃak pēn. purəŋ ta sādū tha jəbe tene ejo k̥hel dekho se bane cəɖio beira nʌkla or rap̥i s̥ūdrā gəpər gaʃ dekhd̥i lagi. jəbe se diʃda bəja tə t̥ie gəpər jaʃ chəʌḡ lai or por̥i məri.

purəŋ gʉru ak ɖeba. gorəkh nathe se jəŕa. t̥əe éjo buro kam kio. gorəkh səb jano ta. purəŋe ut̥tər dʌtta məharaj b̥əu mere əth b̥əno ð gər̥isti nət̥ kər səkda. təbe gorəkhe bolo tu əbe əp̥ne m̃ bap akəŕe,

təbe purəŋe gʉrura bəcən mana or tene təbe bagice da ɖerala. jəbe bagice de purəŋ re pər pəŕe ta bagica hərə bəra əa. təbe sare kəʃʃhe de. teske kəi adəmie kəi cijo aŋi. luŋa or raja bi aji or se tesəre psroge pəŕi. əmo tu bal bəcce ra daŋ de. purəŋe dʌn laeə bolo luəre hi bal bəcce əso te. təbe raje səlwane bolo tu əji batro na le. purəŋe bolo tu sətto sətto bol təbe tere bal bacce b̥l̥. rap̥i təbe etəŋi udas bi ki se r̥ūdi lagi. or raja təbe gʉse pa lal əa. t̥ā ɖap̥iā kʉkkəroda k̥həʌla. təbe purəŋe bolo he raja tu cupa ro jēŕa likho r̥ə tero ɖ. luŋe ke bolo tu sətto bol or éi cawəl re ɖano kər. tere bəŕa bādur puttər əla.

təbe eki doə rap̥i ɪcchəre ʃʉŋə. se ɖoriu aji. ere səcce sādū do ð bi əkhəra daiu aŋu. purəŋe pʉccho m̃ bol takhe ka o. ɪcchəre səb kʉch bolo. t̥iʃ təbe tesəri awaj bat rədi pəreŕi. or təbe t̥iʃ bolo tu mera purəŋ ɖse. t̥iʃ se gəledi la or se t̥iʃ jo diʃəda laga. raje rap̥ie bolo je tu sādupər pəra choŕ əpəŋo raj kaj səb̥l. purəŋ kəsəri na tha manə. ð jənəm ra sādū. m̃ calde calde kəʃ ere i mʌlone ə.

Lower Mahasu

salkofara ek raja asi tha jesra nam solvan tha. sari dunia te tesare dukam cale tha par tabe bi se udas raho tha. parmesvara ri karuniã khe kun fali sako. raja sãbi sãduõ sãtõ ri bõti seva kiti par tese gãro koi bi sãtan ni ñi. teskhe apãri ãladara jãra bi sukh na mliã. Ñto vico a/khe rapia iẽẽhãra re pejo vico de ik purã raja sãbi sãduõ sãtõ ri bõti seva kiti par tese gãro koi bi sãtan ni ñi. teskhe apãri ãladara jãra bi sukh na mliã. Ñto vico a/khe rapia iẽẽhãra re pejo vico de ik purã bãgãt namora mãfhe ra jãnãm ña. tabe raje re gãre khuõiã ra koi bi ãkana na rá tebe t/ne brãmãra jo bulai ke pãtera khulãa to brãmãre ne bolia ki rajia bára sala tak mãfhe da mñ na dekhĩ.

ta pãge kuẽh grẽ he. age jaike tusãra mãfha bãra kãniã vala ñga tebe raje ne purna jo bára sala tak gãro te kãdi ditta or ñlar vic pai ditta.

tebe ja bára sal hue to purn gãro jo ai gla mãhile vico mãfia se dive or bamãr jo gaia danore rupo vico dittia gãia purã jebe ñlara vice tha to raja ne ek or apãna vliã kãrai tla tha jesara naõ luãa tha or se jati ri camari thi par se dekhãne khe bõti i sãri thi. purãro ne jebe rajage matha ãkila to tebe purãre khe aãirvad ditta or tebe roje ne nokãra khe dukam ditta ki Isãri mãgãni kãri do. par purãr ne vliã kãrvãre se na kãri dittia or raje khe bolia ki yebu mera jiã ni bolda beãia paãe jo tebe raja bolia apãri amã khe mliã par pãla apãri dãrmori amã luãa ke kop jaia apãre sevãkõ jo sathi laikhe purãr apãri amã luãa ke mãila vico gla jebe tne matha ãkila tebe luãa bõti i mõiit ñi gãi or tebe tesare sro pãde ãth pherke teskhe bolia tu to meriã brabãriã ra ñi gla já mere mãje pãde beãhi ja. tabe purãro ne bolia tu to mera dãrmo ri amã hã. amã ãra jvlãm na kãr. tebe luãa boli mã teri amã ki ñi ? tebe tina vicoe bõti jãgãra ña par purãr manãrevic ni ata tebe tne bolia ki makhe mãrna mãnjur ã par ãñ epã kãm nãr kãri sãkda. or tebe tne apãre ãth chvãae or nãfhi glo.

jebe luãa ne dekhia ki ye gãl na bãni tebe tesa ne khãfpi pãfpi lãki soi gãi to tebe tese khe raje ne bolia ki tu makhe bat to dãs ki tã sathi kila ña. rani cuppi di cuppi beãhi rãri par se na boli jebe tis khe tiji bar pucchiã to rani ne bolia ki tuse mãde kila puccho tise de pucho jo aj ñiarase nĩkãlo ke aia or dekho mera kila ñi kãri gia.

raje jo rati nĩd ni ae jebege sãber ñi to pãredaro khe dukam dittia ki purã jo lãi khe avo to tabe sãteri purãre khe laia raja gusse bice tha ki takhe ãra bura kam kãrte ñe ããrm ni ai. purãre ne raje jo bãra kvch bolia. purãre ne bolia. je bãrõsa nãi mãnntia de to tele re gãrm kãra bico mera ãth ñãboi do je to dag lãgi gia to ñũ jũfha fhãra nãr to rapĩ.

par raje khe rapia ne gusse bice kittia. tne purã ri ek bi gãl na suãi. duje kãnare icchãrã roãe lãgi gãi or boli epã jvlãm na kãro bãdi mvsãla de asa jo be beãa mliã tha. raja gusse bice a/khe bolia ki meriã akho te dur ñi ja nãi to takhe bi sathi i bãji dũga raje ne eki ri gãl bi na suni. jãlado jo dukam ditta ki esãre ãth par bãdiãe jãra jo sifpi do or esãre khvnora kãtorã pãri ke luãa jo ñãi do jãlad purãe jo phãkãri ke bãgãne khe lãi gãe. icchãra bõti i dvkhi ñi or rõdi rõdi akhi te ñdi ñi gãi. luãa ne duji bar pher sãnãa bẽjia ki yebe bi mani ja par purãe ne bolia ki mãri jãga par epã kãm na kãrãga.

bãra sal tak purãr jãro bico hi rá phir jãro re kãnara gorãkhnatho ri mãndãli ne ñera lai lia. ek cela jãro bico te rapĩ lione gla to tabe purãe ne tũbia bico apãna ãth phãsai ditta jebe je tũbi bãr nãi ai to cela gorãkhnatho ge aia tebe gorãkhnatha jo visvas ña ki e koi bũt nãi ã bãre kãdi ditta or teskhe apne cela bãnai ditta or bãgvano ri klrpa se tesãre sare ãg fhik kãr ditte tabe purãn rani sũdrã rekãre plkh magãre khe gla tebe se bi puran padi mãri gãi or motira thal bãri lai par purãr ne tasa khe bolia ki sãduo jo aãa ja bãjan cãie moti nãi. to tebe sũdrã ne sari mãããla jo nãuta ditta gorãkhnath bãhut i khvũ ña or bolia ki takhe kila cãie. tebe rapĩ ne bolia iã to bãgvãnorĩ deã te sãb kvch he par makhe to purãr cãie to tebe gorãkhnatho ne purãr jo rapia sathi bãji ditta jebe se mãla bice pvjji gãe to tebe rapia ne purãe jo bolia ki in kãfia jo vtari de or amira bale fãle pãnile par purãn to yãti tha jebe je t/ne ye khel dekhia to bãna kãruge bãre nĩkãli gia or sũdra chãtto padek hãriãe deknhe lãgi jebe je tesri akhi bice plr lãgi gãi to tebe tesa ne chãtto pãde te chãval deige or mãri gãi.

to tabe purãr apne guruege cãli gia. to tebe teskhe gorãkhnatho ne jĩrkia or bolia bẽ te ye bõti hi bura kam kittia gorãkhnathi ji sãb kvch jãri the. tebe purãr ne teskhe uttar ditta bãdi jae mate ãth bãnai lo par au gãri nãi rá sãkda te gorãkho bolto to apne mã bap re gãere cãli ja. guru yera kesa manikhe purãro ne bago bice jaiãhe ñera lai lia. purãra re cãrãr te sara i bag hãra ñi gla. or teti ãor hi ãor mãci gla. to tebe log tãti bõti i kvch lãkhi ae. ina admĩã bico luãa or selan bi thi or se purãr ne psra bice aekhe gri gãia ki asa jo olada ra dan ñãi do. to tebe purãro ne ñlãna sathi dekhike bolia ki clad to tusare thi tebe raja solvan kãne lãga ki esa gãla jo jãri do to tebe purãr ne bolia ki sãc bolo tebe tusare olat hogi. rapĩ itni ñãri gãi si roãe lãgi. to raja bõti gusse bice ña ki takhe kuttia te khulããga. tebe purãr ne bolia ki raja ji tuse ããtiya bice rão jese lĩkhia tebe tese ñga pher tin luãa to bolia ki ye le cavãla re dãre tusra beãa bãra bãdur hoga.

duje kãnare rapĩ icchra se kano bico gãl pãdi gãi. to se fhokãra khadi ñi teti pãñci gãi or boli ki ãre sãdu te ñũ bi akhĩria ri dãvai lei au to tebe parãro ne icchrã jo pucchiã ki takhe kila ña to icchrã ne sari gãl dãsi ditti to tisa ne purãro ria gãlla sunikhe jãri gãi or boli tu mera beãa ã to tabe tes bolia gãle lagigãi or tesari ãkhi se dikhne lagi ga. raja raniã ne bõti kvch bolia ki tu phãkina jo chãdi de or raja jo sãmãli le purãre ne kãsãri bi na mãpi ki aũ to jãnmo te i saãu ã iyã hi kithi or mili jage accha to yebe ase gãe.

Kangra

sIalkoṭe da Ik raja tha, səlvan sare sṣsare cə ūda ūkəm colda tha. pər se phIri bI ūdas rēda tha. pəgvane diā kərniā jo. kUṇ moḍe. raje ne sādū sṢta di seva tā bəri kiti pər ujo kəi sal sṢtanā da sUkh ni mIlla.

akhIr cə əngInət mṢnta mənotiā de bad rani. Icchərā de peṭe te purəṇ pəgəte ne jənəm lIa. raje de kər khUṣiā da koi Ṣt əsəb nṢi réa. bráməṇā jo səddi kə jalu pətri khUlari tā bráməṇe bolIa ‘raja ! barā sal tək mŪḍue de mŪ ni ləgəṇa. gré s tere Uppər uā tera pŪt bəra kərniā ala hoṇa. raje ne purṇe jo barā sal gUfa cə pai dItta.

barā sal pure ḍe tā purəṇ gŪfa cə bar nIkIa. mṣlā cə die jəlaə gəe. bráməṇā jo gəuā dan dIttiā. purəṇ jalu gUfa cə tha tā raje ne Ik ḍr bId kərai lIa tha. luṇa de kəṇne, jəri jati ti tā cəmari thi pər sŪdər bəri thi. purəṇe ne raje jo məttha ṭekIa tā raje ne sIre pər həth pheri ke lagIā jo bolIa, fde baste koi rIsta ṭṭḍa. pər purəṇe məṇa kəri dItta. pIta ji əlle ji ni bolda beriā pUṇe jo. phIri raja bolIa ja appiā mau ne mIli o. pṣle epəṇi tərmeṢ di mau luṇa bal janā.’

nəkəra čakəra jo kəṇne ləi ke purən luṇa de mṣlā cə gIa. məttha ṭekIa pər luṇa dIkhaḍe i ūde pər mót ḍi gəi. sIre pər həth pherṇa tā dur réa, se boli ‘tū mere bərabre da e. bṣṭhi ja merI seja pər. purəṇe bəthəra bolIa tū meri tərmeṢ di mā hṣ. é juləm mət kər. luṇa boli ‘mṣ təri mā kIā ḍi. bəra cəgṛa hoIa. purən-ni mənnaIa. mərna mṢjur mŷjo pər é kəm ni kərna. nṢṭṭhi aIa chuḍai ke bā.

tvā jalu rapIā luṇa dIkhiIa kI gəl tā bəri ni tā nərāj ḍi ke pəi gəi. raje bolIa rapI gəl dəs rani bole tā na’ jalu ti bar pŪchIa tā ranIā gəlaIa ‘mete kIa pŪcha de. Us te pŪcha jéḍa əj gUfa tō nIkIa. é dIkha mera ké à kəri gIa.

raje dIn mUṣkəlā ne kəṭIa. sṢtəriā jo ūkəm dItta, purəṇe jo lIova mṣškā bənṇi ke. sətəri purəṇe jo ləi ae. raja gŪsse cə tha. tIjjo ṣərəm ni ai bŪre kem kərde. purəṇe beṭəriā səfaiā dIttiā, əgər ni mənṇəde tā tele di kəṛai təpai mera ḍth ḍŪbai dIa. dag loggi gIa tā mṣ cūṭha nI tā rapI, pər raje jo rapIā guṣsa dŪaIa tha, ūni purəṇe di Ik nə sUṇi,

tvā Icchəra rōḍi pIṭṭəḍi jae. bIlap kəre. réna dIə, juləm na kəra, bəriā mUṣkəlā ne sājo pŪtər mIlla. raja gərjIa ‘dur ḍi ja meriā nəjerā te, nI tā tIjjo vi kəṇne pəji dIga. raje kŪsi di ni sUṇi. jəladā jo ūkəm dItta. fde ḍth kəṇne pər kəṭṭI ke kuṢ cə səṭṭi əva kəṇne fde khuṇe ka kəṭora pəri ke luṇa jo dea. jəlad purəṇṢ jo mṣškā bənṇi ke lei cəlle—kəṭəne jo. Icchərā tərpi gəi kəṇne rōḍe rōḍe ənni ḍi gəi. luṇa akhəri bar sṢdesa pəjIa əlle bi mənṇi ja. pər purṇe bolIa cāṢ məri jaṇa pər é kəm ni kərna.

barā sal purəṇ kŪe cə pəi réa phiri kŪe de bal gorəkhnathe diā mṢḍliā ai ke ḍera ləgaIa. Ik čəla kuṢ ti paṇi len aIa tā purəṇe tŪbIā cə ṭŪḍ phəsai dItta. jalu tūbi bār ni ai tā čəla tūbi ūthi chəḍi ke gorəkh nathe bal čəla gIa gorəkhnathe ai ke təsəlli kəri ke ki é koi pŪt pret ni e mənŪkh s, bār kəḍḍi lIa kəṇne čele jo mŪḍi dItta kərniā ne ūe Ṣg vi ṭhik kəri dItte.

phiri purəṇ rani sŪdra te pikh mṢgṇa gIa. se bi mót ḍi gəi ude pər. motiā da thal pəri lIai purəṇe bolIa əsā sṣduā jo aIa tha pəjən čḍida, moti ni. sŪdrā sariā mṢḍliā jo nIota dItta. gorəkh khUṣ oIa. mṢg kIa mṢgdi s rani. rani boli or tā pəgvane da dIttIa sṣd kŪch s pər purəṇ mŷjo dəi de. gorəkhnathe purəṇe jo kəṇne pəji dItta ai ke mṣla cə rapI boli e ūtari dIa sənIasi kəpəṛe, ṣḍi poṣak pṣni lIa. purəṇ tā yəti tha, jalu ūni e khel dIkhiIa ta bəṇa kəri ke bār cəla gIa. kəṇne sŪdra chəta pər khəḍoi ūjo dIkheṇa ləgi. jalu se nəjerā te o pəl oi gIa tā sŪdra mṣlā te chəḷḍg mari ke məri gəi.

purəṇ phIri cəla gIa gŪrue bal. gorəkh nathe cIṭkIa—tṢ bəra bŪra kəm kita. gorəkh sṣb janda tha. purəṇe ūttər dItta mərəj. čḍe ḍth juḍvai lIa. mṢ grṣti ni kəri səkda. gorəkhe bolIa əčəha ūn tū əpəṇe mata pIta bal čəla ja.

gŪrŪe da bəčən mənṇi ke purəṇe bage cə. ḍera ləgaIa purəṇe de perā de chuṇe le bag ḍraṭi ge. koi kŪčh ləi ke ae tā koi kŪčh. səlvan kəṇne luna vi ae kəṇne purna de pera cə grigIe. sṢtanā da dan dIa. purṇe tIān ləgai ke bolIa sṢtan ta tŪḍe thi səlvan mŷntā kəre kI é gəl mət cheṛa purəṇe bolIa səč səč dəs. tai bər sṢtan ḍni. ranj Inni thi tərsi gəi ó kI sara kučh gəlai ta. raje jo phIri bəra guṣsa aIa. gŪsse ne lal tijo kŪttIa te kəṭvāga, ḍenā jo. purəṇe bolIa raja ṣāt ḍi ja. jIā ḍni lIkhi di uā i ūda. phIri luṇa jo bolIa tu ḍni vi səč gəlai de kəṇne é lṣ cəṭṢ da dana, tera pŪt yóda hŪgā. tŪā rani Ičchərā de kəṇnā cə vi pənək pəi. se vi ṭhokərā khāḍi ai gəi eḍi. kərnia ale sādue te mṢ vi ləi əva akhi da dan. purəṇe pŪčhiIa mata dəs tere kəṇne kIa biti. Ičchəra sara kŪch dəsi ta gəllā gəllā cə baj pəčhani ləi. boli ḍ nə ḍ, tū ta mera purəṇ e. gəle ləgai lIa kəsi ke kəṇne ūjo dŪṣṇa vi loggi pIa. raje ke kəṇne rapIā bətera gəlaIa tu phəkiri chəṛ. raj paṭ sṢbəli lə. pər purəṇ kŪs di mənne. əsā tā jənəme de sādū ḍn. Ijai kŪti ḍr mIli jage. ūṇ cəḷde ən.

Kulu

stalko/ara ek raja thi salvan. sare mulkhan teira hukom cola thi par tabe bi so dUas e rJa thi bIdi ra likhñ hñda kos ləpočəna raze sət məhatma ri seva ta gədi keri par koi bəša tšie teirə gəra koi olad nēi hui.

akhər koi sukhəna sakhəna keria te rapī Icchərā re purn pəgt nāua ra šoru hua. raza re gəra khUši ra koi phəkaṇa ni rohu. pədtan jəbe tiberu bəṇuau təbe pədtə bolu raja bara bəša t̃dhi šorura mñ heri pəlda gré sa to pede əphe ta teja bəddə bəga aJa sa raze ki keru te beja bara bəša təte ruarān dahi dīna.

jəbe bar bəreš purs hue ta purn ruarān bahəre nīkta. məhlān s̃jiue baJe. bəraməṇa be gai dan keri. purn jəbe ruarān thi təbe raze ek hor bIā keri leu hñda thi rapira na thi luṇa jatiri ta so čəmari thi par herna šUṇani bəkke sōbli purṇ jəbe apne bapu age motha jeku raje teire mñda pəde both pherJa aširbad dīna hor nai be bolu je eiri təte koi rIšta təpa. par purne nā keri bapuji hazi boniṇs be jiu ni bolda bIri raze bolu ja apni ama be melJa pēle apni masək ma luṇa ake jai.

nokər čakra be s̃ge ləia purn luṇa re bəren noṇha motha jeku par luṇa ta tei be bəldea e mōit hoi goi tei pəde. cōre pəde hoṭh pherna ta eki dīre rohu par boldi lagi tu meri bərobəri ra sa beš mu kəche tei bəra bolu tñ meri mñ sa e drō mətñ kerdī. luna boldi lagi hññ teri mñ kšde. bəri lərai hui purn ni mənnu bolda laga morna mējur par e kom ni hññ kerdā. bəgu təkhe nə apəni bā chəraia.

Ise jəbe rapie bālu je gəp ni bəṇu ta trapī trapəri bəchaia bešī goi. raje bole rapie gəl ta dəs. ta so cUp jəbe e teie trizi gère puchu təbe rapī boldi lagi mñ nə ki pucha juṇ oz ruarā nə nīkta sa. e bā! mera ki hal kerJa noṇha.

raze bəri muškola s̃ge dIārā nəbaṇu s̃təri be hukom kina purṇa be aṇa bonia te purṇa be ləi ac. raze mIša nə jI kua bolu təbe šərm ni ai e kom kərdea. purne bəra bolu je tusa be bəšā ni athi ta tela ri kərai chəpea ta mera hoṭh cōki dea. je hoṭh phukUa ta hññ jūṇha neI ta rapī jūṇhi. par raze be ta rapie poji pərai rəkhī hñdi thi tei e purṇe ri ek ni šūṇi.

Ise rapī Icchəra rōdi pIṭdi jae rōṇe dea juIm mət kerde stəri bIṇha s̃ge ta asa be beja melu hñda sa. raza gərju pheJe hoi ja mñ nədəri nə nēi ta təbe ai s̃ge e bahəre khoji dea sa. raje kosi ri ni šUṇi. kəsai be hukom kina eire hoṭh jōga kaṇia kUš nə šoṇi dea hor eire lohu ra kəforu bōria luna be dei dea. kəsai tei be bəṇia lei cole kaṇe. Icchərā purṇeri mñ tərphi goi rōde rōdea kaṇi hoi goi, luṇə akhri gère səmad dīna purna be haji bi məni jaa par purne bolu cahe praṇ deṇe par e kom ni kernna.

bara bəša t̃dhi purṇ dIpaṇa kUe nə poi rohu. bIri kUe re kənare gorəkhnathari m̃dəlīe ezia dera lau. ek cela kUe nə paṇi bōrda noṇha ta purṇe apṇa jūdu tuṇə phəsai dīna jəbe paṇi ri tñbi bāre ni ai i ta teie so təkhe e jəhi hor gUru gorəkhnatha age au. guru gorəkhnathe bālu šUraJ bəi koi bñt pret ni athi par māṇu ri dē sa ta so teie bāre khōji dīna ta apṇa celo bəṇai bIṭiri kəṇni teire šg phik hoi gəe.

bIri purn rapī sūdərā age bica m̃gda noṇha, so bi tei pəde bəri mōit hoi goi. motira thal bōria ləi ai. purn bolda laga sādū be ta piṭha ja khəṇe be loṇi moti ni loṇi athi. sūdəra rapie sari m̃dəli chōda lau, gorəkh baba khUši hōa. m̃g ki m̃gsa rapī. e bolu hor ta pərmešəre səb kich dīna hñda sa par e purn mūbe dei dea. gorəkh nath babe so bəzi dīna. bəṇe nə s̃ja rapie bolu e sādū aJe jI kəṇe khōji de hor raje aJe jI kəṇu la. purn ta sādū thi jəbe teie e təmaša bəlu ta bāna keria bāre nīkta hor sūdra chapra pəde khōria tei be bāldi lagi jəbe so tesəri hočhina dur hua so bəṇe nə chal maria mōri goi.

purn bIri apne gUru age noṇha gorəkhnath tei. be mIšua bolu te bəra bUra kom keru. gorəkh natha sIb kich jaṇa mere hath bōni lea par hññ gər/st ni keri səkda. gorəkh babe bolu əcca əbe tu apəne ama bapu age ja. gUru ra bəcən mənīā purnk бага nə jaia dera lau. purna ri jōga re chugIṇi s̃ge bag hōra phIri gou. bəri bIṭ kəṇthi hoi goi. koi kich lei au koi kich. səlban hor luṇa bi ac hor tei ri jōga nə pəe asa be lUadi ra dan dea mārāj. purne diān laia bolu ulad ta tusəre thi. rapī stəri tərsi tərsi goi hñdi thi je sari kich tese dəsi dīna raja bIri jI kui jI kə gou jI kə lal pIolā hua təbe rōda be kUttc nə khIṇa. purne bolu raja əbe s̃t hoi je. je bIṭdi lI kha sa tōda e hōa sa bIri tei e luṇa be bolu tu haji bi səc dəsi de hor e le caUJa ra daṇa tera beja ek bəra bəhadər hola.

tise rapī Icchərā re kōna nə bi koch gəl poi jōrdi pōrdi ai bəi əphe sādunə hññ bi hočhi ri tēie okti m̃gənu həṇi. purne pucnu ama dəs to s̃ge si hua. rapī Icchərā e tei be sIb kich dəsi dīna. gəla gəla nə tesse tei ra rəbIā pəchIṇi leu. ho nə ho tu mera e purṇ sa hika s̃ge lai leu tōde tesri hočhi bi khUṇi raja rapie bəra səmjəu je tu e phəkiri chəri de raj s̃bāl par purṇ kəsəri sUṇe hañ ta jənəma ra sādū sa əphe e mIli jag. əbe cola si.

Mandi

sIalkoɣara Ik raja tha səlvan. sári dUnia ʒdər tesra hukm cəlǎ tha pər pher bi se udas rá tha. pər kIsmətari lIkkhi kUn mIjai səkǎ. raje sádu sǎtǎri seva ta bətéri kIti pər tesjo kəi bərsa tIka oladara sUkh ni mIliA.

əkhIrǎ ʒdər kəi sUkhəna sUkhi pərǎt rap̩ Icchəra ese purn pəgta jo jənəm dItta rajere gəra khǔʂiara koi hI/sab ni rIa bráməna jo sadi kənne jebe pəttəri kOlǎi ta bráməne bolIa raja bara bərsa tIka gábrura mǔ dekhIǎ dekhda gré hia tere pər íyǎ tere gábru bəre kərma ʒra huɣa. raje purn bara bərsa tIka gUfa ʒdər pai ta.

barǎ bərəs pure hǔi gəe, hor purn gufa mǎʒjale káɖIa gIa. mǎIǎ ʒdər dIve pəkhac gəe. bráməna jo gaiǎ dan dItti gəi. purn jebe gUfa ʒdər tha ta raje ek hor bIá kəri leIra tha luɣa navǎri jənane sɔgi, se jatiri ta cəmari thi pər dekhəne jo bəri cheɾ thi purne jebe raje əgge matha nəvaIa ta raje nai jo bolIa kI es kəʃhe koi mǎʃʃhi topa. pər purne ná kəri dItti, hor bolIa babu ji həlli bǎdəna ʒdər bǎdeɳra jiu ni bolda. pheri raje bolIa tebe jai kənne əpəɳi mɔva kənne mIʃi əo. pər péle əpəɳi dǎrmari mɔ luɣa bale jaIǎ.

nəkər cakrǎ jo lei kənne purn luɣare mǎla jo gea. hor tIne matha ʃekIa pər luɣa purna jo dekhde tes pər móit ɔi gəi mǎɖa pər hath ta kIa pherna tha ulɛ boldi læggi tu meri bərabərira ia ao beʃhi ja mere səthəre pər. purne bətəri ná kiti hor bolIa kI tUsi meri dǎrmari mɔ ri e juləm na kəra mā pər. luɣa boldi læggi. haʔ teri mɔ kIe ʔi. bət bés ʔi pər purn ni mənɲIa tIne bolIa mərna. mǎjur a pər é kam ni kərna mā hor rapira hath ʂhuɾai kənne se bəggi aIa.

jebe rap̩i luɣa ese dekhIa je gəl tǎ bəɳi nǐ tebe ləpeʃi kənne səi gəi. raje bolIa, rap̩i gəl ta dəsɲ hUa kIa ? rap̩i jəvab e ni deo. jebe trIʒji bari puʒǎhIa ta rapIe jəvab dItta mǔjo kIa pŭcchs tesle pUccha seje aj guphale nIkɾira. é dekhə mera kIa hal kəri gəira.

raje bIəg huɳe tIka mUškəle səbər kItta. bIəg hŭde sǎtəriǎ jo ʋkəm dItta purna jo sadi Iava mUškǎ kənne bənni kənne. sǎttəri purna jo li ae. raje jo jik cǎɾiri thi tUjo ʂərəm ni ai é kam kərdi vəkta. purne bətəri səphaiǎ peʂ kItti kI je tUsajo viʂvas ni hŭda ta telari kəɾdi təperi kənne mera hath tet ɖəboi dea dag lægi jǎga ta haʔ jŭʃha nǎi ta rap̩i pər rap̩e rajere kan ére bəre the kI tIɲne purnari ik ni sUɳi.

dUjje pase Iǎʂhərǎ rǔdi piʃɖədi jǎi thi je éra jUlm ni kəra mUškəle asajo gábru mIliA raja gərɟa dur hui ja meri hakhiǎ the nǎI ta tubi sɔgi bəji depi. raje kesIri ni suɳi jəllada jo hUkəm dItta kI esre hath pər bǎɖɖi kənne khŭa ʒder sǎʃɟi ava hor esre lóara kola bəri kənne luɣa jo dei ava jəllad purna jo mUʂka báni kənne lei cəls bǎɖɖəne kəʃʃhe Iǎʂhəra təɾa təɾphi kənne rǔde rǔde ʒdi hui gəi, luɳe əkhIri bari sǎdeʂ bəjIa je moIa mənɲi ja pər purne bolIa məri jǎga pər e kam ni kəri səkda.

bara bərsa tIka purn khŭa ʒder pəira réa pheri khŭa neɖe gorəkhɲathari mǎɖəlie ai kənne ɖera ləgaIa. Ik ʂela khŭa the paɳi lǎda aIa ta. purne ɖəbru ʒdər mǎɖ phəsai Ila. jebe paɳira ɖəbru bahər ni aIa ta cela chaɖi kənne gorəkhɲatha balle aIa. gorəkhɲathe təsəlli kəri kənne kI é koi bŭt pret ni a mǎɳUra jIsm hia bār kaɖi lea hor mUɲi lea ʂela kənne tesre ʒg bi ʃhik kəri dItte.

pheri purn rap̩i sŭdrǎ bale bIh māgde gIa se bi tes pər móit hui gəi. motiǎra thaʋ bəri kenne li ai. purne bolIa asa sáduǎ jo aɾa khaɳa loɾi moti nǐ. sŭdərə səri mǎɖəli sadi. gorəkh khUʂ hua tIɲne bolIa mǎg kIa māgna rap̩i. tese bolIa hor tǎ bəgvanara dIttra sǎb kUʂh hia mere bale pər é purn mŭjo dei dea. gorkhɲathe jotha so rap̩i sɔgi bəjita mǎIǎ ʒdər ai kənne rap̩e bolIa Is ʂoge jo tvari dea hor ʂai puʂak pénila. jebe purne e khél dekhIa ta bǎna bənai kənne bǎr ʂəli gIa. hor sŭdrǎ ʂhapra pər khǎɾi kənne tesjo dekhdi lægi jəbe se nəjrəle dur hui gIa ta sŭdrǎ mǎIǎ the haɾ mari kənne məri gəi.

purn bi gUru bale cəli gIa. gorəkhɲath tesjo bəkkIa kI tǎ bət bUra kam kItta. gorəkh sǎb jaɳa tha purne jəvab dItta mǎraj bǎve hath jUɾai la pər haʔ grist ni baɳi səkda. gorəkhe bolta əǎʂha ebe tu əpne mɔ baba bale ja.

gUruɾi gellə manikənne purne əpna ɖera bəga laIa purnare per pəɳeri der thi kI bag həra hui gIa hor tIthita lokara jəmgəʃ hui gIa koi kUʂh lei kənne aIa tha koi kuʂh.

səlvan hor luɣa bi ae. hor purnare pəra pəi gəe je oladara dan dea əsajo purne dIən məgən hui kənne bolIa olad ta tusare thi səlvanə bətəri mIɲta kitti kI se gəllə ni ʂheɾa purne bolIa səʂ səʂ dəsəa tebe hi olad huɳi rap̩i. Itəni tərsi gəiri thi kI tese səb kuʂh ugəɾita. raja bi lal pIɔɾa hui gIa hor bolIa tere sǎi ɖaIɳ kutte the kəʃaɳi purne bolIa raja ʂǎt hui ja jIʂ Iɪkhiri hŭəi tIʂ bitəɪ pheri luɣa jo bolIa tu həlli bi səʂ səʂ dəsi de ele ʂɔɾara ɖaɳa tere gábru jǔda huɣa.

tisi dUjje pase rap̩i Iǎʂhəre bi suɳIa hor se ʃəkkəra mardi mardi puʒji gəi. ére puʒjire sádu te haʔ bi li aʔ əp̩i hakhiǎri dəvai, tese soʂIe purne puʒǎhIa mɔve dəs tere pər kIa bitiri Iǎʂhəre sǎb kuʂh dəsita gəlla gəlla ʒder əvaj bəʂhIap̩i lei bəvǎ kuch ho pər tu mera purn hia, gəre lai lea kəsi kənne hor səgita əsaju sŭjda lægi gIa raja rap̩i səbnie bətəra bolIa kI é phəkiri ʂhəɖ hor raj səbǎɾ pər purn bəla kesiri mənno tebe na tIɲǎ bolIa aseta jənmare sádu hie érehe kebki horte mIli jǎge əǎʂha ebo cəlǎ.

Chamba

stalkoſ vic ik raja ſalvan thia. sari duniā usda rob thia pər phiri bī ō ūdas rēda thīa. pəmatma di kərni jo bāla kūr roke. raje ne sādū sātā di seva ta bəri kiti pər koi salā tək us jo baccā da sukh ni mīla.

akhir vic aṅgīnət mātā kənnə rani Icchra de peſ to purən bəgt ne jənəm līa. raje de gərə vic khuṣiā da koi ʒt ni rēa. brāmən jo səddi ke jīs vele pətri khulai ta brāmən ne kṣa raja barā salā təkər putre de mū mət ləgda. grē he tūsā de upər, pər uā tūsā da putər bəri kərni bala huṇa. raje ne purən jo barā salā tikər bərə vic pai ditta.

barā salā bad purən bərə to bār nīkīa. sare mēl vic die jəlae gae. brāmnā jo gaṭā dan dītti. purən jīs bele bərə vic hi tha ta raje ne Ik hor vīā kərvai le da tha. ō luṇa thi jēri jati di ta bīhi thi pər thi bəri cheſ. purən ne jīs bele raja jo māttha fēkia ta raje ne sīr hīlai kəri lagīō jo bolīa ‘īs baste koi rīsta topo, pər purən ne nā kəri dītti. usne bolīa ‘pīta ji ! hāle dil nāi kārda. jējīā puṇe jo’. phiri raje ne bolīa ‘ja əpni mataō kənnə mīli a, pər pele əpni dər̄m mā luṇa kəch jaī’.

nəkərā jo kənnə lei kəri purən luṇa de mēlā vic giā. us jo māttha fēkīa pər luṇa dīkhde hi mōit hoi gēi. sīr pəlosi kəri boli ‘tu mere bərabər da hē. ja meri sej pər bēi ja’. purən ne bəra bolīa ‘tus meri tər̄m mata ho. ē juləm mət kəro. ta luṇa boli ‘mē teri mā kiā kəri hoi ? bəri bēs hoi pər purən ni mən̄nīa ‘mījo mər̄na māj̄ur he, pər ē kəm kədi ni kər̄na. dəri giā əpni bā chūrai kəre.

us pase jīs bele rani luṇa ne dīkhīa kī gəl ta bəni nī. ta due māj̄e pei gēi. raja ne bolīa ‘rani gəl dəs’ rani boli i na. jīs bele tri bari bulaīa ta rani boli ‘mere ka kīa puchīa kərde hən. uska pucho jēra əj hi bərə ka nīkīa hē. ē dīkkho mera ke hal bərai giā hē.

raje ne bəri muṣkīl kənnə dīn cārāīa nəkərā jo hukəm ditta : purən jo ləi ae. raja əgge hi gusse bic tha. tejo ʒər̄m ni ai ē kəm kərde hoe. purən ne bəri sīskiā bəri je ni mən̄nəde ta tel da kərāīa təpai kəro. mere hath dūbai dīo, je dag ləggi giā ta mē jūṣha, ni ta rani. pər raje jo rani ne naraj kita tha ūni purən di Ik bī ni mən̄ni.

us pase icchəra rani roe pea kər̄di thi bilap kəre rēne deo. juləm mət kəro bəri muṣkīl kənnə əsā jo putər mīlīa he raja gər̄jīa ‘dur hoi ja əkkhā to ni ta tījo bī kənnə bēji dīga. raje ne kusi di bī ni suṇi.

jəladā jo hukəm dei ditta kī isde həth pər kəſi kəro khūe vic suṇi ao. jəllad purən jo muṣke bānni kəri lei cəle kəne baste. Icchəra tər̄pi pei kənnə rōde rōde ənni hoi gēi luṇa ne əkhiri bari phiri sənā bējīa : hāle bī mən̄ni ja pər purən bolīa ‘cahe məri jā, pər ē kəm ni kər̄na.’

barā salā tək khuē bic pei rēa, phiri khūe kənnə gərək̄h nath di māj̄li bic dera laīa. Ik cəla khūe to paṇi ləne ala, ta purən ne tūbi bic dāḍ phəsaī dīta. jīs bele tūbi bahər ni ai cəla chəḍḍi kəri tūbi utai, gərək̄hnath kuch ala. gərək̄hnath ne ai kəri təsəlli kiti ē koi bāt pret ni, admi di dē hē. bahər kəḍḍi lea kənnə cəla bənai lea. kər̄ni ne usde ʒg bī f̄hik kəri ditte.

phiri purən rani sūdra ka bīkh māj̄ne giā. ō bī mohīt hoi gēi us pər. motiā da thal bəri līai. purən bolīa ‘əsā sādūā ji aṭa ja roti cai thi. moti ni. sūdrā ne sari māj̄li jo nīota ditta. gərək̄h khuṣ hoīa, ‘māj̄ kīa māj̄di he rani. rani boli ‘hor ta bəgvān da dītte sīb kīch he, pər ē purən mījo dei deo.’

gərək̄hnath ne purən jo kənnə bēji ditta. ai kəre mēla vic rani boli ‘ē kholi de bəgle sī, ʒahi poṣak pai le. purən to jəti tha, jīs bele usne ē khel dīkhīa ta bəhana bənai kəri bahər cəli ala, kənnə sūdra chət pər khəḍoi ke usjo dīkkəne ləgi. jīs bele o əkkhā tō dur hoi giā ta sūdra mēlā to chal mari kəri məri gēi.

purən phiri gūru ka cəli giā. gərək̄hnath us jo kēa ‘tu bəra bura kəm kita’. gərək̄h sīb kūj janda tha. purən ne uttər ditta ‘məharaj cahe həth bād̄vai līo, mē grīsti ni kəri səkda’. gərək̄h bolīa ‘əccha hun tu əpəne mata pīta ka ja.’

guru da bəcən mən̄i kəri purən ne bage vic dera lai lea. purən de pər səpərs kənnə bag hərə hoi giā. khəlkət kīf̄hi hoi gēi. koi kīch ləi kəri aīa, koi kīch. salvan kənnə luṇa bī ae əte purən de pērā vic pei gea. əlad da dan dəo. purən ne dīd̄n ləgai kəri bolīa ‘əlad tā tūsā de thi’. salvan mīnniā kəre kī ē gəl mət cher. purən bolīa ‘səcci səcci dəssā tā hi hor əlad hoīi.’

rani Inni tər̄si gēi kī sara kuch phuṇi phuṇi boli gēi. raja phiri gər̄m hoi giā. gusse kənnə lal hoi giā. tījo kuttīā ka kəf̄āga, dən jo. purən bolīa ‘raja cup hoi ja. jədēa bābi līkhədi he, vḍea hi hūda he’, phiri luṇa boli ‘tu həlle vi səc dəssi de kənnə e lē cəl da dana. tər̄a pūtər jōda hūga.’

us pase rani icchəra de kənna vic bənək pei. f̄hokərā khādi khādi ai. əḍēi kər̄ni vale sādū to mē vi lei ā əkkhā da dan. purən ne pūcchīa ‘mā dəs tūsā kənnə ke bitī. icchəra ne sīb kīch dəssi dītta. gəllā hi gəllā vic avaj pəchani lei. boli ‘ho nə ho, tu mera hi purən hē. kəssi kəre gəle ləgai līa. kənnə us jo dīkhəne ləggi pīa. raja rania bəra bolīa tūsā phəkiri chəri dīa. raj bəg sībāli līo. pər purən kūs di mən̄ne. əsi tā jənəm to hi sādū hā. iā hi kūtāf̄ hor mīli jage. dən cəldē.

Punch

sIalkoṭṭa nā ek raja sa sōlvan. sare sēsare Ic Us nā ōkām cōlna sa tā bi ō ūdas rēna sa. pāmatma ni kārni gi kuṇ mōḍi sakkē. raje sādū sēte ni seva tē behū gIti tā bi Usi sētane nā sUkh bōhū sare salē tāk ni lābba. akhār Ic bāṛiē mōntē mōnḍitē ne pīcchē rani Icchārā ne peṣe Ic purān pāgat jōmmIa. raje ne kār khUṣiā nā ṣṭi ni rāa. brāmānē gi bŪlai jslē Ukh pōtri khōlai tē brāmānē akhIa rajān barā bōre pŪtars ne mū nā lagIā. tUaḍe upār grē nā. uā tUaḍa pŪtār bāṛi kārni ala ḍsi. raje ne purān gi barā bōre pōre Ic gā rākki choṛIa.

barā bōrē pīcche pŪre ḍne Ic purān pōre ki bār nIklIa mālē cā dipIk jalae gae, brāmānē gi gōuē pŪn dan kitiā gōia. purān oḗe pōre Ic sa tē raje ne ek or bIā luna kōnne kōri IJa sa. ō apōṇi jati ni cmcari si lekān ē khub surāt si. purānē jēṭ ratri gi prānam kita tē raje ne sIre pār asīrbad dei tē lagiā akhIa Is aste apōni tārme ni mata luna ne kol jaIā.

nokārē cakārē nal purān luna ne mēlē Ic aIa. purān nā nivā ḍi prānam kita. lekān luna dekhi ē Usse pār mōt ḍi gōi asīrbad tē kIa dena sa akhne lagi tI māḍe bōrabōre nā ē. bēi ja seḗe Upār. purān ne bōhū bari akhIa tū māḍi tārme ni mā ē. ē jŪlām nā kār. luna akhIa mē tUadi tōrmē ni mā kIs tōrā ā. bāṛa cāḡōṛa ḍa. purān ni mōnōIa mōri pāvē jā. per ē kām nā kōrsā.

Ūdār jIstē dōkhIa ke gōl tē bōni ni tē khān pōṣṭi sInī khōṣṭē Upār leṣi gōi. raje pŪcchIa rani dās kē gōl ḍi. rani bole nā. jIstē tri bari bōlaIa tē rani dōssIa mī kē pŪcchāne o. Ussi pŪccho jōṛa oḗ pōre thI nIklIa. ē dōkkho māḍa kē ḍl kōri gIa ō.

raje dIn bōhū mŪškōlē nal kādḍIa. sētriā ōkām dItta ‘purān gi āno bōnni tē.’ sētri purān gi lei ae. raja pāle krōde Ic sa. akhān lōga tŪgi ṣōṛām ni ai ē kām kōrne aste. purāne bōhū sōphaiā peṣ gitiā. agār nI mōn-neo tē telenā kēṛā āni kē māḍa ḍth ḍōbo. dag lagi gōa tā mē cūṭha ni tē rani. lekān raniā raje gi krōdi gIta nā sa. Us purāne ni Ik bi ni sŪni.

dŪe pase Icchōra bāṛi roi bIrlap kārni si. rēne dIō. jŪlām nā gōro. assē bāṛi mŪškōlē nal pŪtār lIḍa nā. raje gōṛji akhIa dur ḍi ja ākkhI thi, ni tē tŪgi bi mē pēji choṛsā. raje kŪsse ni bi ni sŪni. jōladē gi ōkām dei choṛIa kē Isne ḍth per kōppi tē khūe Ic sōṭṭi oṛo tē Is ne khune nā kōṛora pāri luna gi deo. jōlad purān gi mŪškē bōnni tŪri pōe kōppāne aste. Icchōrā tōṛphi Uṣhi tē roi roi ḍnni ḍi gōi. luna akhār bari bi sēdesa pējIa. ūn bi mōnni ja. purān akhIa pāvē mōri jā ē kem ne kōrsā.

barā sal purān khūe Ic pIa rIa. phIr khūe ne kol gōrōkh nath ni mēḍōli ne ai tē ḍera laIa. ek cela jIstē pani ān-ne aste aIa tē purān ne tŪbia Ic apōna IŪḍ phōsai choṛIa. jIstē tūbi bār ni ai tē cela tŪbia gi Utthe choṛie gŪru gōrōkh nathe kol ai gIa. gōrōkh nathe ai tōsōlli kiti tē akhIa pāi ē koi pāt pret ni ē. tē admīē ni dé e. bār kādḍi choṛIa tē cela mōnni IJa. kārni ne Usne āg bi ṭhik kōri choṛe. phIr purān rani sŪdārā kol pīkh mōḡōne aste gIa. ō bi Us pār mōt ḍi gōi. motia nā thal pāri ana. purān akhIa assē sādū sēte gi tē aṣa ja pōjān loṛ e. moti ni. sŪdārā ne sari mēḍōli gi sōddIa. gōrōkh ḍr khUṣ ḍe mōḡ kē mōḡni ē rani. or tē pōḡvān nā dItta nā bōhu kŪj e. pār ē purān mIkkī dei choṛo. gōrōkh nathe purāne gi nal pēji choṛIa ai tē rani akhIa ē bōgliā Ūtari choṛo. ṣāi pōṣak pai lao. purān ta yōti sa jōb Us ē kheḍ dIkkhi. Us bāna gita tē bār cōli gIa. sŪdārā mālē thI chal mari mōri gōi.

purān phIr gŪru kol aIa. gōrōkhnathe cIṛkIa tū bāṛa mōḍa kām kita. gōrōkh sara kIj jan-na sa. purān jōvab dItta. pāvē māḍe ḍth bōnni lo. phIr bi mē grōsth ni kōri sōkag. gōrōkh akhIa ūn tu apōne mau pIŪ kol ja. gŪru nā bōcān mōnni purāne bagā Ic ḍera lai choṛIa. purāne ne pōre ne chūne nal bag ḍra ḍi gIa khōlkōt kōṭhi ḍi gi. koi kIj le aIa, or koi kIj. sōlvan or luna bi ae, tē purāne ne perē ṭbi pē. Ūllad nā dan deo. purān ne tIān lai akhIa Ūllad tē tŪki pāle ḍi ē. sōlvan mIṭa kōrān lōga ō gōl māt choṛo. purān akhIa sōc sōc akhsē tōḍŪ sētan ḍsi. rani Itōni tōrsi gōi je dōssi choṛIa sara kIj, raje phIr pōṛkōn UṣhIa. krōde nal lal pila ḍi gIa. mē kŪttē nal tŪgi kōṣasā ḍene gi. purān akhIa raja ṣāt ḍi ja jiā pāvi lIkhdi ē Usse tōrā ḍna ē. tū ḍūn bi jōṛa kIj ē sōc sōc dōssi choṛ. ē cavōle nā dani hi. tUaḍa pŪtār yōḍa ḍsi.

Ūdār rani Icchōrā ne kōnne gi bi pInāk pei ṭhokōrā khani ai pŪjji. ē jē kārni ale sādū kola mē bi hInī ācchā ākkhI ni dōva. purān akhān lōga mata dās tUaḍe nal kē bitī. Icchōrā sara kIj dōssi choṛIa. gōllā gōllā abaj pōcchani akhān lagi pāvē jōṛa kŪj bi ḍe tū māḍa ē purān ē. pōḍi hIḍa Ussi alIḡōn jōṣṣa mari Ussi jore nal. Usle Usi lābnā ṣŪru ḍi gIa. raja raniē Ussi bāṛa sōmjaIa. je tu phōkiri choṛi de raj pār sēbāli le. pār purān kŪsse ni bi nōi mōnni. Us akhIa as tē jōnne ne sādū ā Isse tōrā kŪtte or mIli jasā. ūn as cōlne ā.

Akhnur

salko/ da /k raja ha—səlvən cəne pase ódi je je kar ūdi hi pər ó phl̥ bi dʊas r̥da ha. usne sáduē s̥te di bəʔi seva kiti, pər ūsi koi bóre təgər s̥tan da m̥ú d/kkhhne da sʊkh nəsiḃ n̥i ða.

khira /c koi m̥t̥ā mən-ne m̥əgəra rani /cchərā de gərba thūā purən ne jərəm leta. raja de kər khʊsiē da koi s̥t n̥i r/ā. brāmənē gi s̥ddis jelle ódi jənəm-pətri d̥assi gei t̥ā /k brāmən ne akh/ā raja barā bóre, pʊtəra da m̥ú n̥i d/kkhna. tere uppər pəri ē. uā t̥ūda pʊttər bəʔi kərni ala ðg. raja ne purən gi barā bóre pðre /c pai rəkkh/ā.

barā bóre prēt purən pðre thʊo bār a/ā t̥ā m̥éle /c die bale ge. brāmənē gi gəvē da dan d/tta g/ā. purən əje pðre /c ge na je raje ne /k dua b/á kəri leta. ha—luna kənne. ó jata di te cəm/ari hi. uā bəʔi šel hi. purən ne ais raja de cərən b̥de. raja ne širbad deis lagiēgi akh/ā purən loi koi r/ista tʊpo. purən ne akh/ā p/ta ji, mera ji əje /ne b̥d̥əne /c jəʔəne da nei kərda. raja ne al h/ā khəri jiā teri mərji ja əpəniē məriē kənne m/li a. /p̥éle əpəni tərma di m̥ā luna kəš ja/ā.

nəkərē cakərē kənne purən rani luna de m̥éle /c a/ā. prənəm kita, /ər luna ūsi d/ikhde ge óde uppər meri mʊkki gei. əširbad ké dena ha, akhən lagi tu mere bərobər ē. a mere pəl̥ga uppər b̥. purən ne bəʔa akh/ā tv meri tərma di m̥ā ē é jʊləm n̥i kəma. luna ne bəʔa jor d/tta, pər purən neʔ mən̥n/ā. meri j̥g, pər é kəm nəʔ kər̥g. é akhis, purən luna de m̥éle thūā pətoi a/ā.

toaʔ jelle rani ne d/kkh/ā je ódi dal n̥i gəli ta ó c/kki m̥ēji leis pei gəi. raja ne ais d/kkh/ā t̥ā akhən ləga rani gəl te d̥s. pər rani boli n̥i. tri bar pʊcchne uppər boli mere kəcha ke pʊchde o. pʊcho əpəne ūs laḍəle thūā, j̥əʔa pðre thəmā əj bār n/kl/ā ē. d/kkho mera ké al kəri g/ā ē.

raja gʊsse out kenne beli ūʃh/ō. ūs ne bəʔi muskəlā kənne d/ln cárla s̥triē gi ūkəm d/tta purən gi mʊška b̥nnis mere kəš əno. p̥əredar purən gi lei ae. raje ne kród /c k̥bde ði akh/ā é kəm kərde ði tukki šərəm ni ai. purən ne bəʔiā səfaiā d/ttiā. akh/ā tela da kəʔá t̥əttə kəri mere ðth ḍobo jekər dag bi p̥i g/ā t̥ā m̥ē cūʃha nei t̥ā rani. pər rani ne raja gi gussa cər̥e da ha. ūnne purən di /k n̥i mən̥ni. /cchərā ne sun/ā t̥ā ó bərlap kərən lagi é jʊləm n̥i kər raja ! pʊtər bəʔi muskəlē lete da i ē. raja gərja pərē ói j/ā mere əkkhē sa. nəʔ t̥ā tukki bi kənne p̥jnai.

raje kuse di n̥i mən̥ni. jəlladē gi ūkəm d/tta jo éde ðth pər /ʊkkie /si kh̥e /c sʊʃʃi d/tta ja te édi rəttu da kəʔəra rani luna gi d/tta ja.

jəllad purən diā muskā kassi ē ūsi j̥gəla /c lei ge. /chərā tərphi ūʃhi. luna ne khiri bari phl̥ sən̥ə p̥j/ā je mən̥ni ja. per purən ne akhi p̥j/ā. je m̥ərna məri j̥g, pər é kəm n̥i kər̥g. barā bóre purən kh̥e /c p/ā réa. /k d/ln guru gorəkhnath di m̥əḍəli ne ais kh̥e kəš ḍəra la/ā. /k cəla kh̥e pər pani lən a/ā, t̥ā purən ne t̥ūbi /c əpəna ḍūḍu phəsai oʔ/ā. jelle t̥ūbi bār n̥i ai t̥ā cəla ūsi utthē ge choris gorəkh nath ais pase nəss/ā. gorəkhnath ḍrē s̥ara d/ta. je é koi p̥t pret n̥i. mənʊkhi šərir ē. ūne purəne gi bār k̥ḍḍ/ā te əpəna cəla bənai l/ā. əpəni šəkti kənne kənne, óde ðth pər bi nəroe kəri oʔe. phl̥ purən p/kh m̥gde m̥gde rani s̥ḍəra kəš ai pʊjja. ó parti ē óde uppər m̥t̥ ði gəi. óde lei motiē da thal p̥əris lei ai. purən bol/ā əsē phəkirē gi moti nei c̥afde. əsē gi p̥əjən ja aʃa loʔcda ē. s̥ḍərā ne sari m̥əḍəli gi s̥addi p̥əj/ā. ūdi bəʔi khatər kiti. gorəkhnath ḍr kh̥e ði ge. m̥g ke m̥gni ē. ḍr te pəgv̥ən ne s̥əbbe k/š d/tte da ē, tʊs m/igi é purən dei oʔo.

gorəkhnath ḍrē purən ūsi s̥pi oʔ/ā. m̥élē /c ais rani ne purən gi akh/ā tvar é sáduē ale j̥elle š̥ai p̥əšak la. purən jani jan ha. jelle ūnne é cal d/kkhi t̥ā b̥ana bənai ē /uri g/ā. s̥ḍərā kəʃhe. uppər c̥əʔie ūsi d/ikhən lagi. jelle purən əkkh̥ thʊoā ḍjəl ði g/ā t̥ā s̥ḍərā ne m̥élē thūā chal mari oʔi te məri gəi.

purən pərtis əpəne gʊru kəš pətoi a/ā. gorəkh nath ḍrē ūsi c/ʔk/ā t̥ā bəʔa maʔa kəm kəri a/ā ē. ó s̥əbbe k/š jande he. purən bol/ā m̥araj, p̥ē mere ðth jʊʃʃi oʔo pər ē gr̥əsth n̥i cəlai səkda. gorəkhnath ḍrē akh/ā əccha, t̥ā ja, əpəne m̥ā b̥əbbe kəš. gʊru da akha mən̥nis purən əpəni nəgəri /c ūʃhi a/ā te baga /c ḍəra lai l/ā. óde per rəkhde ge bag ḍəra p̥əra ði g/ā. khəlkət k/ʃhi ði gəi. koi k/š lei a/ā te koi k/š. raja səlvən te luna bi ae te purən de pərē /c ḍ/igi pe. s̥tan da dan bəkhso. purən t̥lən lais akh/ā s̥tan t̥ə tere ē hi, səlvən m̥t̥ā kərəm ləga je ó gəl nei pʊʃto. purən bol/ā s̥əc s̥əc d̥assi d/ō t̥ā ge ḍr s̥tan ḍg rani s̥tan lei t̥ərsi ūʃhi, s̥əbbe s̥əc s̥əc d̥assi b̥əʃhi. raja r̥oue kənne thərthər k̥əben ləga ḍ̥éne tʊki kʊtte thəmā khəl̥g. purən ne akh/ā raja š̥āt ði ja jiā b̥r̥dəna l/akhdi ē ūāge ūda ē. ūnne /k c̥əlē da dana rani gi d̥de ði akh/ā ja tere pʊtər ḍg.

toāi rani /ccherā de kənne /c bi b̥ələl pei. /hokərā kh̥de kh̥de ḍəbbi utthē ai pʊjji. né kərni ale sádu kēš əkkhi di nəzər loi am̥ā. purən pʊcchən ləga m̥ā d̥əs tere kənne ke biti ē. /cchərā ne s̥əbbe k/č ūsi d̥əss/ā gəllē gəllē /c ge o ódi bʊaj pəchani gəi, ḍe n̥i tuē mera purən ḍē. ūnne purən gi k̥əʃie gəle kənne lai leta. ūsi əkkh̥ nəzəri ən lagi p/ā. rani ne ūsi pəchani leta.

raje raniē ūsi bəʔa s̥əmjāʃa je phəkiri choris rajpāth s̥əbāl. pər purən n̥i mən̥n/ā. əs te jənəma thūa sádu ā. iā ge kute ḍr mili pəge. ūn cəlnē ā.

Udhampur

salkoꝑe da 1k raja ha sɔlván. sare sʒsare cə óda ʊkəm cəlda ha. pər phi bi k1ch dʊas dʊas rʒda ha. pərmesəre di kərnɪ kuŋ koi ʒalə. raje sádu ʒ1ʒ khʊʒiʒ da koi ʒt ni r1a. brámepe gi sódde j1ste jəram pətri dəssi tã bráməŋ akh1a raja barã bəre pʊtrə da mʊ nei dikkhna, tʊde uppər pàra ə. uã tʊʒəɹa e1 putər ɔg bəra kəni ala. raje purəne gi barã bəre pəre pai rəkkh1a.

barã bəre pure ʊde ge purən pəre cã bār ai g1a. mɛle dipək mala ʊi. bráməne gi gəmə mənɪ d1ttiã. purene de pəre de bele raje 1k ɔr b1ʒ luna kənnə kərai l1a. jəki jati di te uã cəmeri hi bə chəl chəleke ali hi. purəne j1sle raje gi cərən bəðəna kiti tã rsje ʒirbad deis lagiʒ gi gəla1a je nəre aste koi rista ʒʊdɔ. bə chə ʒa1ã.

nəkərʒ cakərʒ gi leie purən luna de mɛlʒ ai puɟja. cərən bəðəna kiti. bə luna d1khde ge mət ʊi gəi. ʒirvad dena te dur r1a. akhən lagi tu te mere bərobəri da ʒ, a bəi ja meri ge khəʒ1e uppər. purəne bəthəra akh1a tus meri tərme ali ma ʊ, é jʊləm nei kəro. luna akhən lagi ʒ teri tərme di ma kiã ʊi. puccho ha ʊsə cha ʒəra əjje pəre ca bār a1a e. é d1kkho hã mera kə əl kita e 1s ne.

raje aste məsʊ d1n cəɹ1a. sɛtriʒ gi ʊkəm ʊa je purəne gi mʊʒkʒ bənni l1ao. sɛtri purəne gi bənni lei əe. raje gi pəbəɹ bəle de he. 1kʊki ʒəram ni ai é kərtut kərde. purəne bəthəriã səfaiã dittiã. je nei məndeo tã tele da kəɹá cəɹis mera əth ʊde cə dɔbi d1o. je dag lagi jag tã ʒ cʊɹha nei ta rani cʊɹhi bə raje gi rani ne pərkəe da ha, os ne purəne di 1k ni sʊni.

tʊa1 əcchərã bəthəri roe, bərlap kers. rʒn d1o, lʊləm nei kəro. bəɹi muʒkalʒ pʊtər thəa ə. raja gəɹj1a dur ʊi ja əkkh1 cha, nei tã tukki bi kənnə pəji dɛg. raje kʊsə di ni sʊni. ʒəladʒ gi ʊkəm d1tta je nəre əth pər kəɹʒie khue cə sʊɹɹi ao te nəre ləue te kəɹora pərie luɹa gi deo. ʒəlad purəne gi kəppən aste mʊʒkã bənni lei ge. əcchərã təɹphi pei te roi roi ʒnni ʊi gəi. luna ne khiri le bi snəa pəj1a je əje bi mənɪ ja. purəne akh1a pəʒ məri ʒã é kəm ne1ʊ kərna.

barã bəre purən khue cə pe da r1a. phi khue cə aie gorəkh nath ʊdi məðəlie dera lala. 1k cəla j1sle khue cə pəɹi ləne g1a tã purəne tʊbəɹ1e cə əpna ʒʊd phəsai choɹ1a. j1sle tʊbəɹi bār nei ai tã cəla tʊbəɹie gi utthe ge choɹie gorəkh nath ʊde chə g1a. gorəkh nath ʊrʒ ais təsəlli d1tti je é koi pút pret nei, mənʊkkhi ʒərir ə. kəðd1 l1a te cəla m1thie ʊde ʒg ɹhik kəri ditte.

purən rani sʊdərã chə p1kh məgne gi g1a. ó bi ʊdi pər mət ʊi gəi. motiã da thal pəri l1ai əsə sáduə aɹa jo pəjən loɹcda. əsə moti k1t lane. sʊdərã ne sari ge məðəli gi ruɹɹi akkhi. gorəkh nath ɔr bəre khʊʒ ʊe məg kə məgni ʒ rani rani ne akh1a ɔr te pərmesəre da d1tta bəthəra kuch ə bə é purən m1kki dei d1o. gorəkh nath ʊrʒ purəne gi kənnə gə pəji d1tta. mɛlʒ puɟde rani akhən lagi é sádu sɛte ala laba tʊari choɹo te ʒái pəʒak lai ləo. purən te ɹəti ha. é cal d1kkhie bəna kərie bār ʊɹhi a1a te sʊdərã koɹhe pər khəroie d1kkhən lagl te j1sle ó əkkh1 da ʊle ʊi gta tã sʊdərã mɛlʒ pəra chal maris məri gəi.

purən guru ʊde kol pərtɔi ara gorəkhnath ʊrʒ n1khr1a, c1ɹk1a to bəra maɹa kəm kita. gorəkh ʊrʒ gi səbbə k1ch pəta he. purəne ʒəvab ditta mərəɹ pəʒ mere əth bənni lao, bə m1 kɹ1ste cə nei phəsna. gorəkh gəlan ləge əccha ʊn tʊ apəne mau bəbbʒ chə ja.

guru ʊda akkha mənɪie purən bəge ʒai dera lala. purən de pəɹʒ chʊde ge bag ʒra pəra ʊi g1a. khəlkət k1ɹɹhi ʊi gəi koi k1ch lei a1a te koi k1ch. sɔlvən te luna bi utthʒ əe te purəne de pəɹʒ ai chəɹe. lʊad bəkhʂo. purəne t1ʌn lai akh1a sɛtan te tʊde pəlʒ bi ə hi. sɔlvən m1tiã kʂaməddã kəre je é gəl nei chəɹ1o. purəne gəla1a səc səc dəsge tã ge ɔr lʊad ɔg. rani gi lʊadi di 1nni tərsa1 hi je səbbə k1cch sənai bəɹhi. raja robʒ ne pəɹki ʊɹhta tuki dani gi te mɛ ku1ʒ chə khəɫg. purən akhə raja ʒi ʒāt ʊi b1dmata da l1kh1a ʊ1s rʒda ə te phi luɹa gi gəla1a je ʌn bi səbbə k1ch səc səc dəssi choɹ te é le cəɫʒ da dana, tʊde kər ʒəda putər ɔg.

ta1 rani əcchərã de kənnə bi p1nək pei. ʒədi pədi ai puɟji je kəni əle sádu chə m1mmi lei amã əkkh1 di dua. purən pucchən ləga mã dəs hã təre kənnə ke bita. əcchərã ne səbbə k1ch khóli dəsɹa. gəllʒ gəllʒ baj pəchani ləti te akhən lagi ʊe ni ʊe tʊ te mera purən ʒ. phəgəɹi l1a ʊssi kótis. ʌn te ʊsi ləbbən bi ləga. raje raniʒ bəthəra səmja1a je phəkiri chor. te raj kaj səməl bə purən kodi mənne əs te ʒəmãdru sádu ã. nə or bi kʊtə mli ʒəgən. ʌn cəlnəã.

Jammu-Tawi

stalkoŋe da raja ha səlvan. cənne kuŋe ōda raj ha phl bi ō kiŋ dŋas jən r̄da ha. mətthe de likhi kŋŋ meŋe. raja ne sádu sēte de bəŋi seŋa kiti. pər kinne ge sal bit i ge, lŋadu da sŋkh nəsib ni ōd. khiri bəŋiŋ sŋkhən səriniŋ bád rani əcchərā di god əri òi. purən pəgat jəmmita. raje di khŋssē da koi sàb ni rfa. pətiŋ gi səddis jərəm kŋdali dəsisi. ūnē akhŋa barē bəŋe mā ni dikkhna. pər pŋtər e bəŋi kərni aia. raja ne purən pəgate gi bəŋe bəŋe aste pōre pai ŋŋla.

barā bəŋe bite iŋ purən pōre cə bār aia. mēlē dipək mala òi. bréməne gi gəvā dan dittiā. purən de pōre de dərən raje ik ōr blā kəri let a ha rani da nā luna ha. jati di cəmari hi šlepe ali. jisle purən ne raje gi məttha ŋekən ala. tā raje ne širvad ditti te əpəne pəte drótē gi əglata purəne giŋŋe rīŋta tŋppo. purən nā nā kərda. akhən ləga pita ji eđi ləki bressa kē beŋiā paniā nē, raje ne akhŋa khəra phl sēi. ja əpəniŋ məriŋgi mili a. pēlē əpəni tərmat a mere pəŋŋe ŋppər bēi ja. purəne bəŋəra səmjaŋa tŋ meri tərmat a ē. e jŋləm nēi kər : luna akhən ləgi aŋ thŋəŋi tərəm mā kiaā òi. bəŋi bēs òi. purən nēi mənne. akhe məri jana, pər e kəm ni kərna. bā šəŋkaie nəsisi aia.

rani luna ne dikhta gəl te bəni nēi. cīkki mēji leis pəi gəi raja pŋcche gəl li dəsə. rani bole nēi. tri bari pŋcchne pər akhən ləgi mgi kē pŋcchde o. ŋsi ge pŋccho jēŋa pōre cə bār aia e. dikkho ŋs meri kē dəsə kiti e. dŋn cəŋde gē raja ne ŋkəm ditta purən gi mŋškā bənnis lei ao. sētri purən gi lei ae. raja rōe kənne ŋbbəla da ha. akhən ləga tellē da kəŋd təpa o. mera əthe ōde. cə dəbo. jē səŋi gia tā əŋ cūŋha neŋ te rani, pər raja rani di pəŋŋi cəŋe da ha. ŋs ik ni mənni əcchərā bəŋi rōe. bərlap kəre bəs kəro. eđa jŋləm ni kəro. bəŋi mŋškəŋe pŋtər thəa. da e. raja gərjis bolta pəŋe əŋ. nēi tā tugi bi ōde kənne gē kəŋd di deŋ. raje ne kŋse di bi nēi sŋni. jəlladē gi ŋkəm ditta nəŋe əth pər ŋŋkis khŋa cə sŋŋi ao. nəŋi rəttu da kəŋora pəŋis lŋa gi deo. jəllad mŋškē bənnis ŋsi bəŋdəne giŋŋe lei ge. əcchərā təŋŋi ŋŋhi. rōi rōi ənni òi gei. luna ne phi snēa pəŋia. ŋn bi mənni ja. purən akhən ləga məri jaŋ, pər e kəm ni kərəŋ.

purən barā bəŋe khŋecə pla rfa. khŋe kol gŋru gərəkh nath ŋdi mēdali ne dera lala. ik cəla khŋe cə paŋi lən aia. tŋbəŋi sŋŋi tā purəne əpəna dŋdŋ ŋppər ŋakai ditta. tŋbəŋi bār ni ave. cəla gŋru gərəkh nath ŋde kol gia. gərəkh nath ŋrē təsəlli ditti e koi pŋt pret nēi, mənŋkh šərir e. ŋsi bār kəŋdŋa te cəla bənai let a. əpəne təpəbəl kənne nŋəŋe ŋg ŋhik kəri ditte. purən rani sŋdərā kol pŋkhŋa lən gia. ō bi nŋəŋe ŋppər mót òi gəi motiŋ da thal pəŋis lei ai purən akhən ləgi. sáduē gi aŋŋa jā pəjən ləŋcda e. ŋnŋ moti ŋe kərne. sŋdərə ne sari sadu mēdali gi tām akhi. gŋru gərəkh nath pərsən de rani məŋ kē mənŋi ē. rani boli pəgvən da ditta səb kŋŋ e. e purən pəgat mgi dei ŋŋo. gərəkh nath ŋrē purən gi pəŋi ŋŋa jisle n ēlē pŋŋa tā rani akhən ləgi e phəkiri laba tŋaro te raje ale pəlle lao. purən yəti səti ha. ō cal baji təŋi gia. bāna paie bār tŋri gia. sŋdərā kəŋe pəra dikən ləgi.

jisle o pəŋiā əkkhŋ ōle òi gia tā ŋs kəŋe par chal deis jŋd dei ŋŋi. purən gŋru ŋde kol pərtai aia. gərəkh nath ŋr nikhərən ləge e tŋ ŋhik kəm ni kita. ō jani jan he. purən akhən ləga mārāj. pəŋe mere əth jŋŋi ŋŋo, pər mē kŋŋti cə nei phəsna. gŋru gərəkhnath ŋrē akhŋa əccha ja mau bəbbe kola òi a. gŋru ji da bəcən mənne purən bagē dera lala. sukkiŋ pŋbliŋ rəs ai gia khəlkət kŋŋhi òi gei. koi kŋch ləi ave, koi kŋch. səlvan te luna bi aie purne de pəŋe pəi ge. akhən ləge. lŋad dŋo. purən tŋn laie akhŋa thŋəŋe sət an te e hi. səlvan tərle pa mārāj ō gəl ni cheŋo. purən akhən ləga səc səc bolgeo tā lŋad ŋg. rani gi lŋadu di inni tərəd hi je səb kŋŋ phŋŋ pəi. raja kród kənne kŋbi ŋŋhŋa. bolta tŋ dənə əŋ thəəŋe ŋppər kŋtte chorəŋ. thŋəŋi bəŋi bəŋi kəri deŋəŋ. purən akhən ləga bŋd mata de lekhi kŋŋ meŋe. phl luna gi akhən ləgi e lə cəŋe da dana thəŋa puttər jəda ŋga. rani əcchərā gi bəlol pəi. dŋgd i ŋd i ŋhŋe khŋdi ŋthē pŋŋi akhən ləgi eđi kərŋi ale sádu ne tā meri əkkhŋ di lo pərtai den. purəne pŋcchŋa mata tere kənne kē bit i, əcchərā ne səb kŋŋ dəsisi phi gəlani pəcchanis akhən ləgi mən pəŋe nēi mən, tŋ mera purən ē. ŋs purən gi gəŋe lai lŋa. ōdi əkkhŋ lo pərtai ai.

raje te rani ne səmjaŋa phəkiri chor te əpəna raj səmāl. pər purən ne kŋse di nēi mənne. akhən ləga. əs tā jəmādərŋ ge sádu ā. sáŋa kē thə ŋhəkana phl kŋte mili pəge. ŋn əsē gi jan deo.

Basoli

sialkoje da ik raja ha səlvan. ūda ūkəm sare desa cə cəlda ha, bər ó pəri bi dvas hi rīda ha. pərmatma di kərni gi kŭn moji səkda. raje sádu sēte di seva tə bəri kiti, pər ūsi kei sal təkər lŭadu da mŭ ni ləbba. khir bəriē sŭkhnē de prēt rani əcchərā de tīde ca purən pəgət ne jərəm litta. raje de kər khŭsiē da koi sàb nəi rīa. pəīē gi səddie jisle raje pətri dəsai tā ūne akhīa raja ji. barā bəre putəra da mŭ ni dikkhna ūdərə rə bəra gré uā ūdərə pŭtər bəra kərni ala òg raje purəne barē bəre ase pòre pairia.

barā bəre puriā òlā tā purən pòre da bār kəḍḍīa. mēlē cə die bale te brāmənē gi gəvā māsīā. purən jisle pòre cə hi ha ūsle raje luna nā di ik bəri səl cəmaris ne biā kəri leda ha. purən jisle raje gi məttha fəklā ūs bele raje ūsi širvad ditta te kənne i lagiē gi purəne ase rista topəne i akhīa. pər purən nāji a tē. akhən ləga je əje mera mən fne bəḍənē cə phəsne gi ni akhda. pī raje akhīa əccha, ja əpəni mərī gi pənam kəri a. tē pəle əpəni tərme di mau luna chə jaiā.

nəkərē cakərē gi leis purən luna de mēlē cə pŭjji giā. purəne niŭthe òi lŭna de pər chun ləgga bər lŭna ūsi dikhde hi mŭgəd òi i. širvad te kē dena cəra òa. purən akhē ni ləgga tē bolīa məri jana məjur bər é kəm ni kərna.

jisle rania dikkhta je gəl ni bəni tā ó cīklā məjīa pei gəi. raje pŭcchīa rani gəl sŭna. kē gəl s. rani pēlē bole i ni. bəre cīre boli miki ke pŭcchna. ūsi pŭch, jəra əj i pòre ca kəḍḍīa. é dikh, mera kē dī kəriā.

raje bəri mŭškəḷā ne rat kəḍḍī te dīn cəpde i səttriē gi ūkəm ditta je purən diā məškā bənnie liao. səttri purəne liao. raja króda cə bolīa ūkki é gəl kərəd šərəm ni ai. purəne əpəni səfai pəš kiti te bolīa tətta tətta tele da kəḍḍīa lei s, mera əth qobi dīo. je dag ləggi ja tā, mē cūtha. nəi tā rani cūthi. pər raje króde cə ūdi ik gəl ni sŭni.

due ase əcchərā bəre jorē jorē bərlep kərən ləggi tē raje gi boli tén de, jŭləm ni kərīa. əsē bəri mŭškla kənne pŭtər thòda. raje ik bi gəl nei suni tē jəladēgi ūkəm ditta je fde əth pər bəḍḍie īsi khūe cə sŭŭi ao te fde ləŭe da kəpəra pəri s luna gi dei ao. jəlad məškā bənnie purəne gi ūde əth pər bəḍḍie gi lei c. əcchərā rōdi rōdi ənni òi i. luna ne purəne sənəa pəjīa je ūn bi mənni ja. bər purəne kīa mərna məjur, bər é kəm ni kərna.

barā bəre purən khūe cə pe da rīa. ik dīn ūse khūe chə gorəkhnath diā məḍḍiā qəra laīa. ik cəla ūsse khue pani lene aīa tā purəne tūbəḍīa chə əpəna qḍḍi phəsai līa. jis le tūba bəre ni aīa tā ó cəla gorəkhnathe' chə dərda dərda pŭjja. gorəkhnathe apū ai s təsəlli kiti te akhīa é koi pūt pret nei. admiye di dē s. ūssi bār kəḍḍīa te əpəna cəla bənai līa te ūde əth pər bi thik kəri ditta.

ik dīn purən pīkh məgda rani sŭdərā de mēlē cə gīa. ó bi ūds rə mót òi i tē moti ē da thal pəri līai. purəne galata əsē sádu sēte gi əŭta jā pəjən lŭcda, moti ni. rani sŭdərā sari məḍḍi i tām akhi. gorəkh nath khŭs òa ər ranie akhīa məg kē məgni. rani boli òr te pərmatma da dittaḍa sàb kīch s pər é purən mīkki deīro. gorəkhnath purəne gi ūdē kənne pəji ditta. mēlē cə aie rani purənegi sáduē ale kəpəre tuarne te rajīa de kəpəre panegi akhīa. purən tə jəti ha. jisle ūnni é khel dīkhīa bāna kəri bār cəli aīa. sŭdərā mēlē pəra chal dei s məri i.

purən əpəne gurue chə bapəs aīa. gorəkhnathe ūssi nīkhrīa cīrkīa tū bəra bura kita. purəne jəwab ditta pāvē mere əth pər bənni lao. bər mē krīst nei kərna. gorəkh nath ne ūssi ūde mapəe chə jane i akhīa. guru da bacən mənni purəne əpəne bage cə qəra lai līa. purəne da pər chūde hi bag sīala òi ha. khəlkət kəŭthi òi i koi kīch līaīa. koi kīch səlvan te luna bi əe te purəne de pərē pei e te bole luadi da dan dīo. purəne tīdān lai e akhīa lŭad tə ūdərə pəle hi é. raja səlvan mīlā kərən ləgga je é gəl ni cheḗo. purəne akhīa səc səc sŭnage taī tŭāre òr lŭad òi səkdi s. raniē rōde rōde pīchəli sari gəl sŭnai. raje gi jisle səcci golla da pəta ləgga ta ó króde ne lal pila òi ate akhən ləgga ó qē ni mē tŭgi kuttē chə khŭlana. purəne rajei šāt kərde òi akhīa je kīch pəgē līkheda ḍda, ūe ḍda. pīri luna gi colē da dana dīde òi akhīa ja tera pŭtər jóda òg.

toī rani əcchərā de kənne cə bi īs golla di pīnək pei te o ənni-mŭnni thokərā khēdi ūtthē ai pŭjji. ūs pŭj ke sádue chə əpəni əkkhī di dəva lene gi. purəne puchīa mā dəs tere kənne ke biti. əcchərā ne sari gəl sŭnai. gəllē gəllē cə rani əcchərā ne ūdi baj pənchani litta akhən ləggi de nə òa—tū tə mera hi purən s. ūssi jəŭa marie gəlē lai līa. é kərde hi ūssi ləbbən ləggi pīa. raje te raniē ūsi bəra səmjaīa je tū phəkiri choḗ əpəna raj pəŭh səbāl, bər purəne ik bi ni sŭni. ūnni akhīa əsī tə jəmməne chə ləi sádu ā. īo dīa kute òr ləbbi jag. əsī cəlnēā.

Samba

stalkoꝝ ɪk sɔlvən nã da raja ha. óda khəɽka sare s̥sare cə cɔlda ha, pər phɪ bi ó mənəmən kɪʃ nɪmmõ cáɳ r̥ɔ́da ha raje ne sɪdu s̥t̥e di seva bi bəthəri kiti, pər phɪ bi kei bóre tək koi lʊad ni ði.

akhər keṭ sʊkkhəne sərinié de bad rani əcchərã de peɟ ca puran pəgəte ne jənm lta. raje de kər khʊʃiṭ di koi ðd ni r̥áɪ. p̥ēṭiṭ gi səddie jels pəttri dassi tã ũn akhɪa je raja barã bóre jagəts de mũ nei ləgge, kɪ gré gə kɪʃ s̥s̥e pe de nə. uã pʊtər bəɽa kərni ala ðg. raje ne purne gi barã bóre aste pòre cə pai oɾta.

barã bóre pure ðne pr̥ēt purne gi pòre ca kəḍḍɪa gɪa. m̥él̥ṭ cə dibəkmala kiti gei. brémən̥ṭ gi dan bic gəmə ðɪttiã geiã. purən jels əj̥ṭ pòre bic gə ha tã raje ne ɪk ðr bɪá kəri lɪa ha, luna kənne j̥eri jati di cəməri hi. pər ðith̥ṭ chuti meli ðdi hi. purəne jels raje gi prənam kiti tã raje ne sɪr̥s pər ðth pherie ũsi asɪrvad ditta te kənne gə p̥t̥e gi akhɪa je óde aste koi riste da thar tʊppɪa ja. pər purən̥ṭ nã kəri oɾi pita ji, əj̥ṭ kr̥ɪst̥i j̥ējal̥ṭ cə phəshe gi mən nəi e. phɪ raje ne akhɪa je əpəni mataṭ gi milli a, p̥él̥ṭ əpəni t̥ərms da ma luna kol jaiã.

purən nəkər̥ṭ cakər̥ṭ kənne luna de m̥él̥ṭ aɪa. ũnne nɪmmiṭ prənam kiti. pər luna dikhde gə ðde pər mót ði goi. sis deni te kʊt̥s r̥éɪ, ʊɟi akhən ləgi je tũ mera àn tran ṭ, a meri ṭeje pər béi ja. purən ðth joɾe je tũ meri t̥ərme di mata ṭ eka nərth nəi kərɪã. luna ne akhɪa je ãu kəduṭ di teri t̥ərme de ma ã. ũnn̥ṭ dəde dɪã kəniã kəri oɾɪã, pər purən nəi gə mənɪɪã. akhən ləga je məri jana m̥əɟjur, pər é mere kola nəi ði səkək̥g.

rani luna ne jel̥é dɪkkɪa je óde mən̥ṭ di gəl nəi mənɔi tã ó cɪk̥ki m̥əɟi ləis pei gei. raje ne pʊcchɪa je rani ké gəl e tã rani nei boli. akhər tri bari jels pʊchɪa tã rani boli je mɪ ke pʊchdeo. ũsse gi pʊccho j̥əɽa əj gə pòre ca nɪkɪa e. é dɪkkho mera ké ðl kəri gɪa e.

raje ne bəɽi mʊʃkəl̥ṭ rat br̥áɪ. dɪn c̥əɽɪa tã səpái ṭ gi ðkəm dɪtta je pʊrəne gi mʊʃkã b̥ənnis lɪao. raja ape thəmã bār ða da ha. ó gərɟɪa te akhən ləga je tʊgi ó kəm kərde sərɪm nei ai. purəne ne bəthəriã səfaiã peʃ kitiã. akhən ləga je tele de kər̥ɔ́ cə mera ðth ɟobi dɪo, je dag ləgga tã aũ c̥əɽha nei tã rani. pər rani ne raje gi ṭel pək̥h̥ə da ha. ũnn̥ṭ purəne di ɪk ni sʊni.

údar əcchərã ne roi roi bʊra àl kita. r̥ɔ́n dɪo. eḍa nərth nei kəro. əs̥ṭ gi məsəva tə ðli pʊtər thòda e. raje ne gərɟis akhɪa je dur ðɟi ja, əkk̥h̥ɪ sámun̥iã, nei tã tʊgi bi purəne də kənne gə p̥əɟi deɳ. raj ne kʊse di bi nəi sʊni. jəlad̥ṭ gi ðkəm dei dɪtta, je éde ðth pər ɟʊk̥ki ɪsi kʊse kh̥úe cə sʊɟi ao te édi rəttʊ da kəɟora p̥ərie luna gi dɪo. jəlad purəne diã mʊk̥s̥ã kəssis óde ðth pər ɟʊk̥ne taṭ lei cəle. əcchərã bathəri bɪlki te roi. khir ðnni ði gei. luɾa ne phɪ bi khiri sən̥əa p̥əɟɪa e əj̥ṭ belə e, ũn bi mən̥ni ja. pər purəne ne akhɪa je mərna kəbul, pər é kəm nei kərna.

barã bóre purən kh̥úe cə pɪa rɪa. ɪk dɪn ũuth̥ṭ gʊru gorəkh nath de cel̥ṭ de ɟere ae ləgge ɪk cəla jels pani lən aɪa tã purəne ódi tũbi cə əpəna ɟ̥ũḍ phəsai dɪtta. jels tũbi bār ṭdi nei dɪkk̥hi tã ó dər̥da gʊru gorəkhnath̥ṭ kol cəli gɪa. gorəkhnath ap̥ũ ũith̥ṭ ae te pərtit kərne bad akhən ləge je é koi p̥ut pret nəi e. mən̥ʊk̥he da gəddər e. ũne ũs gi bār kəḍḍɪa te əpəna cəla bənai lta. óde ṭg bi ɟhik ði ge.

purən phɪ rani s̥ũdərã kol p̥ɪk̥h m̥əɟən gɪa. ũbbi óde pər mót ði goi. motiṭ da thal p̥ərie lei ai. purən akhɪa je əs̥ṭ sɪdu bɪãgt̥ṭ gi te ən aɟa cáida, moti nei. s̥ũdərã ne sarɟ m̥əḍ̥əli gi t̥əm ak̥hi p̥əɟi. gorəkhnath khʊʃ ðe. m̥əɟ ké m̥əɟni ṭ rani. rani ne akhɪa ðr te pərmatma da dɪtta s̥ób kɪʃ e pər é purən mɪgi dei oɾo. gorəkhnath̥ṭ purəne gi óde kənne lai dɪtta. m̥él̥ṭ ai e akhən ləgi je é sádʊa p̥ēs tʊvari oɾo. śáɪ poʃak lai ləo. purən te jəti ha. jels ũnne é maɪa dɪkk̥hi tã ó b̥ana kəri bára gi nɪkəliɪa s̥ũdərã m̥él̥ṭ pəra chal deis məri gei.

purən bapəs gʊruṭ kol ai gɪa. gorəkhnathe cɪɾkɪa je tũ bəɽa p̥əɽa kəm kita e. gorəkhnath s̥ób kɪʃ jande he. purəne pərta ditta je tʊs p̥ám̥ṭ mere ðth ɟʊɟi oɾo kr̥ɪst̥i nei bəni səkda. gorəkhnathe, akhɪa əccha ũn, tũ əpəne m̥ata pɪta kol já gʊru di agɪa mən̥nie purəne bags cə ɟere ai lae.

purəne de pər ch̥óde gə bag phɪ sela ði gɪa. khəlgət kɪɟɟhi ði gei. koi kɪʃ lei ave, koi kɪʃ. sɔlvən te luna bi ae te purəne de pər̥ṭ pei ge. s̥ṭan dɪo. purəne tɪʌn laie akhɪa je s̥ṭan te th̥ʊaɾe p̥él̥ṭ bi he. sɔlvən tərle pa je oki gəl nei pʊɟo s̥əc s̥əc dəsgəo tã ðr s̥ṭan th̥əi səkəg. rani Inni attər ði ũɟhi je s̥áb s̥əc boli ũɟhi raja phɪ p̥əɽki pɪa rohe kənne lal ði gɪa. m̥ṭ tʊgi kʊtt̥ṭ əgg̥ṭ ɟʊkk̥ie pai deɳ, ɟəne. purəne akhɪa je raia ji, ś̥āti kəro jiã bɪd̥əna ne ɪk̥hɪa da ðe iòn àr óisge r̥ɔ́di e. phɪ luna ne akhɪa je àli bi je kɪʃ baki e o s̥əc dassi de. é leo cəṭṭ da dana. th̥ʊaɾa putər yóda nɪkəlg. údar rani əcchərã de kənne bi p̥ɪnək pei. ɟheḍe kh̥ṭdi ai pʊɟi. nə kərni ale sádue kola əmm̥ɪ əkk̥h̥ɪ di dʊa lei amã. purəne puchɪa mata dəs tere kənne ké ké.bit̥i. əcchərã ne sari gəl sənai gəll̥ṭ gəll̥ṭ gəlani bi pəchani ləi. akhən ləgi ðe ni ðe tũ e mera purən ṭ. k̥əɟie gəṭṭ lai lɪa. éde kənne gə ódi nəzər bi pərtɔi ai, raj raniṭ bəɽa səmjaɪa je phəkiri bana choɾis raj g̥áddi s̥áb, pər purəne kʊss di nei mən̥ni ũnne akhɪa je es jərm̥ṭ de sɪdu ã phɪ kʊss bels pheri pai jáge. ũn əs cəlne ã.

Kathua

stalkofe da Ik raja ha. Uda nã ha solvan. sare pase usda ðkãm cãlda ha. pãr phir bi ó vdas rãda ha. rãbbe di kãrni gi kUq moqe. raje ne sãdu sãte di seva te bãri kiti pãr kei bãre usi ulladi da sUkh na mIla. akhir aŋgInat sUkhãnẽ de bad rani ecchẽrã de kukhẽ cã purãn pãkãt ne jãnãm I/a. raje de khUšiã da koi ãt nã r/a. usne brãmãnẽ gi sãddia, jãnãm pãtri khulvai tã ðne dõssia je raja tũ barã sal putre da mũ nã dIkhId, tere Uppãr grẽ ne-uã tera putãr bãri kãrni ala ðg. solvane ne purãn gi barã sal pøre bIc pai dItta.

barã sal pure ðe tã purãn pøre cã bãre gi áIa. Issẽ khUši mëlẽ cã die bale ge. brãmãnẽ gi gõã mãsai ke dIttiã gaiã. jãd purãn pøre bIc ha, us bele raje solvane ne Ik ðr bId kãri I/a. us da nã luna ha, jẽri jati di cãmIari hi, pãr he bãri chel hi. purãn ne jãdõ raje ai ke nãskar kita tã raje ne usi aširvad dItta. phIri Us ne lagiẽ gi gõla/a je ðn Is de aste rIšta dIkho. pãr purãn ne nã kãri dItti. ó golan lagga pIta ji hãlle mIgi bId kãrne de Iccha nei. mera jãjire bIc bãnõne gi ji nei kãrda. phIri raje ne usi ðkãm dItta kI jaie apaniã matã gi mIli a. pãlẽ apani matrai mã kil jalã.

nokarẽ cakarẽ gi kãrne lai ke purãn luna de mël bIc gIa. nãskar kiti pãr luna usi aširvad kẽ dena ha, akhãn laggi. tũ mere dni ã. bẽi ja meri seja pãr. purãn ne bãthẽra akhIa. mã iã jUllãm nai kãri sãkda luna akhIa mã mãri terõma di mã kiã. bãri lajai ði. ó nã mãnna te akhãn lagga mãri jana mãjur e, pãr é kãm ni ðg. apani bã churai e dõri aIa.

Iðar jIse rani luna ne dIkhIa kI gẽl te nai bõni. cIkki mãji lei ke pãi gai. jIse raje ne pUcchIa rani gẽl dãs. rani nei boli. jIse tri bari bõla/a te rani ne akhIa mere kole kẽ puchde o. pUccho apane pUtars kolo, jẽra aj pøre cã niklia e. é dikkho mera kẽ ði kita.

raje ne dIn bãri muškal kãrne cãra/a. sãtriẽ gi ðkãm dItta kI purãne gi bõnniẽ lai ae. sãtri purãne gi lai ae. raje gi bõra gUssa cãre da ha. tUgi šarãm ni ai é kãm kãrde. purãn ne bãthẽriã sãcciã gollã dõssiã. je tus nei mãnde te tel di kãrai tãpai ke mera ðth dõbi dIõ. dag lagag tã mã cũha nei tã rani. pãr raja gi rani ne pãrkãe da ha pãr ðnnẽ purãn di Ik nã suni.

Uðar ecchẽrã bãri roi te kirãne kite. rãn dIõ. jUllãm nai kãr. bãriã mUsvatẽ kãrne putãr I/a e. raja garji e bolia dur ði ja akkhiã de sãmãnId, nai tã tugi bi kãrne hi bãdãi degga. raje ne kUse di gẽl ni sUni. jãlladẽ gi ðkãm dItta kI Ide ðth pãr bãdãi e khũ cã suŋi ao te Ide khun da kãjora pãri ke luna gi dẽi dIõ. jãlled purãn gi mUškẽ kãrne bõnni e bãdãne aste lai gãe. rani ecchẽrã bãri tãrphi te rõdi rõdi šnni ði gai. luna ne khhir cã phIri sãnãa pẽj/a ke ðn bi mãnni ja, pãr purãn ne akhIa mãri jaga pãr éa kãm nei kãrna.

barã bãre purãn khũe cã peda r/a. phiri khũ de kol gorakh da cela khũ cã pani kãdãn ata tã purãn ne tũbi cã tũd phasia dItta. jisle tũbi bãr nei ai tã tũbi gi kItthẽ choři e gorakh nath de kol cõli gIa te gorakh nath ne ai e tãssãli dItti ke é koi pũt nei ði sãkda. admi da šarir e. bãr kãdãi I/a te mãnni I/a cela. kãrni ne óde šg bi šhik kãri dItte.

phIri purãn rani sUðarã kol pIk h mãgãn gãa. ó bi óde Uppãr dUlli gai. motiã da thal pãri e lai ai. purãn akhãn lagga sãã sãduã gi a/a ja põjãn cáida, moti nai. sUðarã ne sari mãdãli. gi sãddIa. gorakh bõra khUš ðIa te akhãn lagga rani mãg ke cáida e rani akhãn laggi rãbbe da dItta bãthẽra kich e pãr mIgi purãn dei dIõ. gorakh nath ne purãn gi kãrne pẽji dItta. rani ne akhIa tũ sãduã de kãpãre kholi de te pai le šái pošak. purãn tã jati ha. jisle ðnnẽ Idi é cal dIkki te bãna kãri e bãr cõli gIa te sUðarã koŋhe pãr khãloi gã Usi dIkhan laggi. jIse akkhiã de óle ði gIa te sUðarã mẽla Uppãra šal mari ke mãri gai. purãn gUru de kol mUri ke ai gIa. gorakh nath ne cIrkã dIttiã tũ é kãm cãga nei kita. gorakh sara kIj janda ha. purãn ne jãvab dItta mãraj bãšak mere ðth bõnai dIõ. mã grãsti cã nei rãi sãkda. gorakh ne akhIa eccha. ðn tũ mã pio kol ja.

gUru da bẽcãn mãnni purãn ne bage bIc dẽra lai dItta. purãn de pãr laggãnã kãrne bag ðra pãra ði gIa. khãlkãt Ikãŋhi ði gai. koi kich lei e ðda da, te koi kich. solvan te luna bi ae te purãn de pãrã cã dIgi pãe. ulladi di dat bãkhõ. purãn ne tIãn la/a te akhIa Ullad te tũde kãr è si. solvan tarle kãre kI ó gollẽ gi nei cheyo. purãn ne akhIa sãc dãsge o tã Ullad ðg rani Inni tãrsi kI boli pãi sara kIch. phIri raja gUssẽ cã ai gIa te lal pila ði ke akhãn lagga dãne tUgi kuttẽ kola khãlãga. purãn akhãn lagga raja ji šãti kãro. jo kãrmẽ cã I/hekda ha ue ði gIa. phIr luna gi akhãn lagga sãc sãc dãs jo kIch bi e é le cãlẽ da dana tera putãr bãdUr ðg. Iddar rani ecchẽrã de kãrne bIc bi baj pãi. šhokãrã khãdi ai gai. é kãrni ale sãdua kola aũ bi dãbai lai avã. purãn pUcchãn lagga dãs mã tere kãrne kẽ bite da e. ecchẽrã ne sara kich dãssi dItta. gollẽ gollẽ bIc baj bi pãchani lai. ðe nai ðe tũ tã mera hi puttãr purãn e. purãn gi gãle lai I/a te kãnnã hi Usi akkhI lãabãna šUru ði gIa. raje ne rani tã bãtẽra akhIa pãi tũ phãkiri choři de te apana raj pãg sãbi le. pãr phIri bi purãn ne kuse di nã mãnni. sã tã jãn mã de sãdu sãt hã. eó jãt kuts ðr mIli pãge. ðn cãlne ã.

Tarn Taran

sIa/koṭ da Ik raja si səlwan. sare jəgət wIc óda'jhUkəm cəɭda si pər ó phIr wi Udas réda si. rəb di kərnī nu kəp moɾe. raje ne sádā sətā di sewa tā bót kiti pər ónu koi wəre Uɭad da sukh na mIla.

əkhir nu əŋgIṇt mənā mənōtā pIcchō raṇi Icchrā de peṭō purən pəgət ne jənəm Ila. raje de kār khUṣiā da koi ʒt həsab na rIa. bāmṇa nu səd ke jədō pətri khulāi tā bāməṇ ne kIa : rajIa, barā saɭ pUṭ de mU na ləggī, gró a tere te. Ūj tera put bəɾa kərnī aɭa hóu. raje ne purən nu barā saɭ pōre cpa ditta.

barā saɭ pure hoe tā purən pōrIō bār nIkIla. mēlā c diwe jəgae gae, bāmṇa nu gəuā pUn kitiā. purən jədō pōre c si tā raje ne Ik hor wIa kərIwa Ila si, luṇa naɭ jo jat di tā cəmtari si pər sōṇi ʒIā di si. purən ne jədō raje nu məttha ɬekIa tā raje ne pɭos ke sIr lagiā nu kIa, éde ləi koi sak ləbbo. pər purən ne ná kər dItti : pIta ji əje nāi cIt kərda beɾiā pə'wəṇ nu. pher raje ne kIa : cəga já apṇia mawa nu mI! a, pēlā apṇi tərəm di ma luṇa koɭ jaɪ.

nəkrā cakra nu naɭ ls ke purən luṇa de mēlī a gIa. məttha ɬekIa pər luṇa wekhdIā i ḍUṭ gəi óde te . sIr tā ki pɭosṇa si, kédi : tū mere hāṇ da ʒ, bē já, meri sej te. purən ne bathera kIa : tū meri tərəm di ma ʒ, é kēr na ɬā. luṇa akhe : mṣ teri ma kiwē hoi ? bót cəgɾa hoIa. purən na mənnaIa. kéda : mərna mənjur pər é kəm nāi kərna. pəj aIa chuIḍa ke bā.

ódər jədō raṇi luṇa ne wekhIa, gəl tā bəṇi na tā khənpəṭṭi ls ke ps gəi. raje ne kIa : raṇie, gəl dəs. raṇi bole na. jədō tiji wari buIai tā raṇi ne kIa : mēthō ki puchde o, ó tō pUccho jəɾa əj pōre cō nIkIla. á wekho mera ki haɭ kər gIa.

raje ne dIn 'məsā cəɾāIa. sətiriā nu hUkəm dItta : purən nu Iāo, muṣkā bān ke. səttri purən nu ls ae. raja pəkhIa pIa si : tenu ʒərəm na ai, é kara kərde nu. purən ne batheriā səphaiā dIttiā : je mənde nāi tā tel da kɾāIa təpa ke mera həth ḍob dIə, dag ləg gIa tā mṣ cūɬha nāi tā raṇi. pər raje nu raṇi ne pəkhāIa si, óne purən di Ik na mənni.

ódər Icchrā roi pItti jae. vIrlap kəre : réṇ de, juṭəm na kər, 'məsā 'məsā əsī pUṭ ləbba. raja kəɾkIa : dur ho ja əkkhā tū, nāi tā tenu wi na! i tor dIū raje ne 'kIse di na sUṇi. jəlladā nu hUkəm dItta, éde həth pər wəḍ ke khú c suṭ áo. te éde lāu da kəɾora pər ke luṇa nu dIə. jəllad purən nu muṣkā bān ke ls ture wəḍḍəṇ ləi. Icchrā təɾəp Uṭṭhi te rōdi rōdi ənni ho gəi. luṇa ne akhri war pher sənā kəllIa, hUṇ wi mən já pər purən kəe, pəwē mər jā, é kəm nāi kərna.

barā saɭ purən khú c pIa rIa. pher khú de neɾe gorəkh nath di mēḍI ne a ḍera laIa. Ik cela khú tō paṇi lsṇ ala tā purən ne tūbi c ṭUḍ phə'sa Ila. jədō tūbi bār na ai tā cela chəḍ ke tūbi nu óthe i gorəkh nath ko! 'cəɭa gIa. gorəkh nath ne a ke tə'səlli kər ke pəi é koi pUṭ pret nāi, maṇəs dé a, bār kəḍ Ila. te mUn Ila cela. kərnī na! óde ʒg wi səbut kər dItte.

pher purən raṇi sūdrā de plkh mēgəṇ gIa. ó wi ḍUṭ gəi ó te. motiā da thaɭ pər Iāi. purən ne kIa : sanu sádā nu aɭa jā pəjəṇ cáida, moti nāi. sūdrā ne sari mēḍI nu nIōda dItta. gorəkh khUṣ hōra : mēg ki mēgdi ʒ raṇie. raṇi kédi : hor tā rəb da dItta səb kuṣ a pər á purən mənə de dIə. gorəkh ne purən nu naɭ tor ta. a ke mēlī raṇi kédi : d lā de bəgIā jīiā, ʒāi pUṣak pa lē. purən tā jəti si. jədō óne é khéḍ wekhi tā bāne na! bār 'cəɭa gIa te sūdrā koɬhe te khə'lo ke ónu wekhəṇ ləggi. jədō əkkhiā tō óle ho gIa, sūdrā mēlā tō ʒaɭ mar ke mər gi.

purən muɾ 'cəɭa gIa, guru koɭ. gorəkh nath ne cIɾkIa : tū bót maɾa kəm kita. gorəkh səb jaṇi jaṇ si. purən ne Uṭtər ditta : máraj, pəwē həth bənə lo, me grist nāi kər səkda. gorəkh ne kIa : cəga hun tū apṇe mapīā koɭ já.

guru da bəcən mən ke purən ne bag c ḍera ja laIa. purən de pərā di chó naɭ bag 'həra ho gIa. khəlkət kəɭṭhi ho gəi. koi kuṣ ls ke ae koi kuṣ. səlwan te luṇa wi ae te purən de pərī ḍig pəe : ulad di dat bəkšo. purən ne tIān la ke kIa : ulad tā tādə hṣ si. səlwan mInā kəre, pəi ó gəl na cheɾo. purən ne kIa səc səc dəso tā i hor ulad hóu. raṇi eni 'tərəs gəi si ke phuṭ pəi sara kuṣ. raja pher təp gIa. kród naɭ lal ho gIa : tenu kuttiā tō pəɾ'waū ḍəṇ nu. purən kəe : rajia ʒāi ho ja. jiwē pāwi IIkhdī a, Ūj i hūda. pher luṇa nu kIa : tū əje wi jo səc e dəs te á ls cəɭ da daṇa, tera pUṭ jóda hóu.

ódər raṇi Icchrā de wi kənni pIṇk pəi. ɬheḍe khādi a gəi. éo jəe kərnī aɭe sád tō mṣ wi ls āwā əkkhā da daru. purən puchda : mata dəs tere naɭ pāṇa ki wərtIa. Icchrā ne səb kuṣ dəs ta. gəllā gəllā c waj pə'chaṇ ləi akhdi : howe na tā tu tā merā purən ʒ. jəpphi pa ləi kUɭ ke, na! i ónu dissəṇ ləg pIa. raje rapia ne bə'thera kIa : tū phə'kiri chəḍ, raj pəg səbəl. pər purən kIdi mənne : əsī tā jənəm de sád ā, ʒwē i kIte hor mI! jāge. hUṇ cəɭde ā.

Phagwara

s/ajkot da Ik raja si səlban. sđre jəg cə óda hukəm cəlda si pər ó pher bi ʋdas rēdo si. rəb di kərni nu kəŋ moɽe raje ne sáddā sətā di seba tā bət kiti pər ónu kəi bəre ʋlad da sʋkh na mɪlɪa.

əkhir nu əŋgɪnt məntā mənotā pɪcchō rəŋi ɪcchrā de peɽō purn pəgt ne jənəm lɪa. raje de kəɽ khʋsiā da koi ʒt hɪsəb na rɪa. bəməŋā nu səd ke jəddō pəttiri khʋlāi tā bāməŋ ne kɪa : rajɪa, barā sal put de mū na ləggɪ, gré a tere te. odā tərə pʋt bəɽa kərni baɪa hou. raje ne purn nu barā sal pəre cə pa dɪtta.

barā sal pure hoe tā purn pəɾɪō bār nɪkɪɪa. méɪlā bɪc dibe jəgəə gəe. bəməŋa nu gəuā pun kitiā. purən jəddō pəre bic si tā raje ne ɪk hor bɪd kəra lɪa si. luɽa naɪ jo jat di tā cəmari si pər sóŋi ʒtā di si. purn ne jəddō raje nu məttha ɸekɪa tā raje ne pəɭoske sɪr lagiā nu kɪa, éde ɭəi koi sak dekho (jəɭo). pər purn ne ná kər dɪtti : pita ji həje nət cɪt kərda beɽɪā pʋcəŋ nu. pher raja kéda : cəga jə əpəɪā māmā nu mɪɪ a. péɪā əpəi tərɪ di mā luɽa koɪ jaɪ.

nəkrā cakrā nu naɪ leke purn luɽa de méɪɪ a gɪa. məttha ɸəkɪa pər luɽa dekhɪā i dʋɪ gəi óde te. sɪr tā ki pəɭosəŋa si. kédi : tū mere haŋ da ʒ, bə ja meri sej te. purn ne bəthəra kɪa : tū meri tərɪ di mā ʒ. é kər na ɸə. luɽa kəe : mē teri mā kɪddā hoi ? bət cəgɪa hoɪa purn na mənnɪa. kéda : mərna məɽjur pər é kəm nət kərna. dɔɽ aɪa chəɽa ke bā.

ódər jəddō rani luɽa ne dekhɪa gəl tā bəŋi na tā khəɽɪ-pəɭəɸɪ le ke pə gəi. raja kéda rapie gəl dəs. rapie bole na. jəddō tiji bari bulai tā rapie kédi : metō ki pucchde o ótō pʋccho jəɽa əj pəre biccō nɪkɪɪa. á dekho mera ki hal kər gɪa.

raje ne dɪn məsɪ cəɽāɪa. sətɪriā nu hukəm dɪtta : purn nu lɪao mʋškā bən ke. sətɪri purən nu le ae. raja pəkhɪa pɪa si : tənə ʒərm na ai é kara kərde nu. purn ne bəthəriā səphaɪā dɪttiā : je mənde nət tā tel da kəɽaha təpa ke mera hatth ɸob dɪo, dag ləg gɪa tā mē cəɸha nət tā rapie. pər raje nu rani ne pəkhəɪa si, ʋne purn di ɪk na mənni.

ódər ɪcchrā roi pɪɸɪ jabe. bərlap kəre : réŋ de jʋləm na kər, məsɪ məsɪ pʋt ləba. raja kəɽkɪa : dur ho jə əkkhā tō nət tā tənə bi naɭəi tor dəɪ. raje ne kɪse di na sʋŋi. jəladā nu hʋkəm dɪtta ke éde həth pər bəɸke khú bɪc sɪɸ ao. te éde ləu da kəɽora pər ke luɽa nu dɪo. jəlad purən nu mʋškā bən ke le ture bəɸəŋ khətər. ɪcchrā təɽəph ʋɸɪhi te rōdi rōdi ənni ho gəi. luɽa ne akhri bari pher sunəha pəjɪa : huɽ bi mən jə pər purn kəe cahe mər jama é kəm nət kərna.

barā sal purn khú bɪc pɪa rɪa, pher khú de neɽe gorəkhnath di məɸəɪi ne a ɸəra ləta. ɪk cəla khú tō paŋi ləŋ ata tā purn ne tūbi bɪc ɸūɸ phəsa lɪa. jəddō tūbi bār na ai tā cəla chəɸke tūbi nu óthei gorəkhnath koɪ cəla gɪa. gorəkh nath ne a ke təsəlli kərke pəi é koi pʋt pəret nət məŋəs dé hə, bār kəɸ lɪa. te mʋn lɪa cəla kərni naɪ óde ʒg bi səbut kər dɪtte.

pher purn rani sūdrā de pəkh məgəŋ gɪa. ó bi ɸūɪ gəi óde te. motiā da thaɸ pəɽ lɪai. purn kéda : sanu sáddā nu aɽa jā pəjən cəɪda, moti nət. sūdrā ne səri məɸəɪi nu nēda dɪtta. gorəkh khʋs hoɪa : məg ki məgdi ʒ rapie. rapie kédi : hor tā rəb da dɪtta səb kʋs e pər á purn məɪnu de dɪo. gorəkh nath ne purn nu naɪ tor dɪtta. a ke méɪɪ rapie kédi : á lá de bəgliā jəɪā, ʒəbi pʋʒak pa la. purn tā jəti si. jəddō óne é kəl dekhɪ tā bəhana kərke bār cəla gɪa te sūdra koɸe te khəɽi hoke ónu dekhəŋ ləggi. jəddō ó əkkhā to óle ho gɪa tā sūdrā méɪlā tō chaɸ marke mər gəi.

purn muɽ cəɪa gɪa guru koɪ. gorəkhnath ne cɪɽkɪa : tū bət məɽa kəm kita. gorəkh səb jaŋi jaŋ si. purn ne ʋttər dɪtta : maraj cahe həth bənd ləo mə gəɪst nət kər səkda. gorəkh ne kɪa : cəga hʋŋ tū apəe mapɪā koɪ jə.

guru da bəcən mən ke purn ne bag bɪc ja ɸəra ləɪa. purn de pəɾā di chó naɪ bag həra ho gɪa. khəlkət kəɸɸi ho gəi. koi kʋs le ke abe koi kʋs. səlban te luɽa bi ae te purn de pəɾɪ ɸɪg pəe : ʋlad di dat bəkhəo. purn ne ʋlən la ke kɪa : ʋlad tā thuəɸe he si. səlban mɪntā kəre bəi ó gəl na chəɽo. purn ne kɪa : səc səc dəsso tūi hor ʋlad hou. rapie eni tərs gəi si ke phʋɸ pəi səra kʋs. raja pher təp gɪa. kəɾód naɪ lal ho gɪa : təɪnu kʋttɪā tō təɽbaɪ ɸəŋ nu. purn kəe rajɪa ʒāt ho jə. jɪddā pəbi lɪkhdi a odā i hʋdaɪa. pher luɽa nu kɪa : tū əje bi səc dəs te á le cəɪ da dəɽa tərə pʋt jəda hou.

ódər rapie ɪcchrā de bi kənni pɪŋk pəi. ɸhəɸe khāɸi a gəi. eho jəe kərni baɸe sád tō mē bi le ama əkkhā da daru. purən pʋcchda : mata dəs tere naɪ ki pəŋa bəɪɪa. ɪcchrā ne səb kʋs dəs dɪtta. gəllā gəllā cə baj pəchaŋ ɭəi. kédi hobe na tā tū mera pʋt purən ʒ. jəpəhi pa ɭəi kəɸke, naɪ i ónu disəŋ ləg pɪa. raje rapie bəthəɽa kɪa : tū pəkhiri chəɸ, raj pəg səməl. pər purn kédi mənne : əsɪ tā jənəm de sádɪā. edā ɪ kɪte hor mɪɪ jaməge. huɽ cəɪde ā.

Patiala

saraj koj ka ik raja ta salwan. sari duniā mā uska hukam cōle ta per pher bi ś udas rōhe ta. rāb ki kōrni kōṇ moṛ sōka. raje ne sādā sētā ki sewa to bohāt kōri pōr usnu kōi sal lad ka sukh na milta.

akhōr nu bohāt mōnnōta mōnōtā kērne te raṇi icchōrā ke peṛ te purān jōmmia. raje ke kḏrā khuśiā ki koi hād na rōhi. bāmōṇā nu bōla kē jād pōttēri dōkhai tā bāmōṇ ne kiha raje barā bōrs put ke mū na lōgī grē ki cal ē tere pōr ū tera pūt bōri kōrni aṛa hoega. raje ne purān nu barā sal pōre mā pa dea.

pure barā bōrs picche purān pōre te bahōr nīkōṛia. mēlā mā diwe bajē gae. bāmōṇa nu gēā pūn kōriā. purān jād pōre mā ta raje ne dusōra wīā kōra lia. luṇa jat ki to cōmari ti pōr sūnākhi bohāt ti. purān rē jād raje nu mōttha ṭekia tā raje ne sir pōṛos ke lagiā nu kīha is khātōr koi sak dekho. pōr purān ne jāwab de dea. bapu ji halī nī ji kōrda beṛiā puaṇe nu. pher raje ne kiha cōnga. jād āpōṇi marā nu mīl a. pēlā āpōṇi tērṁ ki mā luṇa ke pas jāī.

nōkōrā cakōrā nu gel le ke purān luṇa ke mēlā mā a giā. mōttha ṭekia pōr luṇa usnu dekh ke mōst ho gi. sir to kia pōṛosōṇa ta. kōha tē mere haṇ ka beṛh ja mere mēje pōr. purān ne bohāt kiha tē meri tērōṁ ki mā ē. yō jūlm na kōr. luṇa ne kiha mē teri mā kīs tōrā hoi. bohāt rōṛia pīa. purān nī mōnnīa. kōha mōrna mōnjur pōr yō kōm nī kōrna. pājīaīa chōṛa ke bā.

ūdōr jād raṇi luṇa ne dekhia bat to bōṇi ni tā sōpōṭṭi leke pe gi. raja kōha raṇi bat bōta. raṇi bolē na. jād tisōri bari bōlai to raṇi kōha. mōnnu kia pūcchā ūste pūccho jēra ēj pōre mā te nīkōṛia. yō dekho mera kia hal kōr giā.

raje nu dīn mōsā cōṛia. sēpāiā nu hukam de dea purān nu liaō bahā bōn ke. sēpahi purān nu liaē. raja pōkhīa pīa ta. tōnnu sōrm nī ai yō karnama kōrde nu. purān ne bōṛiā sēphaiā deiā je mōnnde ni to tel ka kōṛaha baṛ ke mera hēth dōbo dīo. dag lōg giā to mē cūṛha nōhī to raṇi. pōr raṇi ne raje nu pōkhāīa pīa ta. ūsne purān ki koi na mōnni.

ūdōr icchrā kōṛaṛ kōṛī jahe. wīrlap kōre. chōṛ de jūlōm na kōr. mōsō mōsō mānu put mīlia. raja gōṛia dur ho ja ākkhā te nōhī to tōnnu bi gēlo tor dīāga. raje ne kīsi ki na sūṇi. jōladā nu hukam de dea bi iske hēth pōr bōḍ ke kue mā ger dīo. ēr iske khun ka kōṛora pōr ke luṇa nu dīo. jōlad purān kiā bahā bōn ke le tūre wōḍḍōṇ khātōr. icchōrā tōṛph ūṛīhi ēr ro ro ke āndi ho gi. luṇa ne jādi bari pher sōneha dea īb bi mōn ja pōr purān kōhe cahe mōr jā yō kōm ni kōrna.

barā bōrs purān kūe mā pīa rīha. pher kūe ke pas gōrōkh nath ki ṭoli ne a ḍera laīa. īk cēla kūe pōr te paṇi lēṇ aīa tā purān ne tūbi mā ṛiḍ phōsa lia. jād tūbi bahōr na ai tā cēla tūbi nu ūthi hi chōṛ ke gōrōkhnath ke pas cōlia giā. gōrōkhnath ne āke tōsōlli kōr li bōi yō koi pūt pōret ni bāde ki dē ē bahōr kōḍ lia ēr mōn īa cēla. kōramat gel ūske āg sabōt kōr dāe.

pher purān raṇi sūdrā ke kher mōgōṇ giā. ś bi ḍūṛ gi ūs pōr. mōtiā ka thāṛ pōr liai. purān kōha mānu phōkirā nū aṛa ja pōṛōn cahida moti ni. sūdrā ne sari ṭoli nu niṛda dea. gōrōkh khūś hoīa. mōg kīa mōge raṇi. raṇi kōha hor to rāb ka dea ba sōb kūch ē pōr yō purān mōnnu de dīo. gōrōkhnath ne purān nu gel tor dea. āke mēlā mā raṇi kōha nē tar de cōḍiā jīā sahi pūśak pa lē. purān to jōti ta. jād ūsne yō khēl dōkhīa tā jīd kōrke bahōr cōlīa giā ēr sūdrā kōṛhe pōr khōṛke unnu dekhōṇ lōggi. jād ākkhā te dur ho giā tā sūdrā mēlā pōr te chaṛ mar ke mōr gi.

purān mūṛke cōlīa giā gūru pa. gōrōkhnath ne kūrīa. tē bohāt māṛa kōm kōrīa. gōrōkh sōb jāṇi jāṇ ta. purān ne jāwab dea mōhāraj cahe hēth bōnd lē mē gōrīsōt ni kōr sōkda. gōrōkh ne kīha cōga īb tē āpōe mā bap pa jā.

gūru ka pāṇa mōn kē purān ne bag mā jakē ḍera laia. purān ke cōrnā gel bag hōra ho giā. duniā kōṛīhi ho gi. koi kūś leke aīa koi kūś. sōlwan ēr luṇa bi ae. ēr purān ke pōrā mā gīrge. lad ki dat bōkhō. purān ne gōr gel kīha lad to thāre ē ti. sōlwan mīntā kōre bi ś bat na kōro. purān ne kīha sōc sōc bōtao jōdi lad hoegi. raṇi ītni tōrs gi ke bōta dea sāra kūś. raje ke pher āg lōg gi gūsse gel lal ho giā. tōnnu kuttīā te pōṛa dīāga ḍēṇ nu. purān ne kīha raje sōmai kōr jītrā hōṇi likha utreī hoa. pher luṇa nu kīho tē hali bi jo sōc ē bōta de yo lē cōj ka dāṇa tera pūt jōda hoega.

ūdōr raṇi icchrā ke kōn mā bat pōi. ṛhōkōrā khādi a gi. āhi ji kōramat aṛe sād te mē bi līamā ākkha ki dōwa. purān pūccha mai bōta tere gel kia pāṇa bitia. icchrā ne sara kūś bōta dīa. batā batā mā bol pōchāṇ lia. kōha hōe cahe na tē mera purān ē. jōpphi pa li kūṛ ke. gēlo unnu dīkhōṇ lōg giā. raje raniā ne bohāt kīha tē pōkhiri chōṛ raj gōddi sāb. pōr purān kīski mōnne. hāmē to jamōṇū sād ē īsi tōrā kīte hor mīl jēge. īb cōlā.

Barnala

sIa/koḥ da Ik raja si səlban. sđre jəg cə óda hukəm cəlda si pər pher bi ó adas řéda. rəb diā kərniā. raje ne sádā sətā di seba tā bəthəri kiti pər ónū kai bəre əlad da sUkh nəsib na hoIa.

əkhiri nū əngiqt mənā mənā məgrō raṇi Icchərā de peṣō purn jənmīā. raje de kər khUṣiā da koi ṣt hasáb na rəhIa. bāməṇā nū belā ke jəddō ṣne pəttəri khəlāi tā Ik bāməṇ ki kēde : rajIa, je cəgi cōnē tā barā sal put de mətthe na ləggī. gərə ē tere te bəḍa. ũ tera put hou bəḍa kərni aIa. raje ne barā salā khātər purn nū pōre cə bēd kərba ta, jaṇi óde mətthe ni ləggəṇa.

dIṇ dIṇ kər ke gIṇdiā nū mēsā barā bəre kIte ja ke pure hoe. purn pōreō bahər nIkəḷIa. mēlā cə roṣniā kitiā. bāməṇā nū gāīā pun kitiā. purn jəddō pōre cə si tā raje səlban ne Ik hor bIā kəra I/a si, luṇa naI. jēri sōṇi tā bəlāī si pər jat di cəmari si. purn ne jəddō raje lIṭ məttha jekIa tā raje ne pUṭ da sIr pəlo-ja, hUṇ əbdiā mamā nū mIḷ giIa. pēlā əbdi tərṃ di mā luṇa koI jaī.

nokərā cakərā nū le ke purn luṇa de mēlī a gIa. mā kərke luṇa nu məttha jekIa. pər rəb di kərni, dekhəṣar luṇa óde te ḍŭl gi. sIr hUṇ kitihe pəlosṇa si. kēdi : tū tā le mere haṇḍa i ē. a bē ja meri sej te. purn ne bəthəri nā—nukkər kiti. kēda tū tā meri tərṃ di mā ē. əḍa kəhər na kər. luṇa kēdi, be, mē teri mā kIṃe ləggi. dome ē ī cəgərde rəhe. purn na mənniā kēda, mənā, mərna cəge pər é rá ni pəṇa. othō bā chəḍa ke pəjjIaIa.

ódər raṇi luṇa ne cəlIttər khéḍ ta. pe gi khəṇ—pəḷḷi taṇ ke raje ũde nu. raja kēda : raṇie gəl dəs. cUṇ kátō ē. raṇi boli na. raja kēda raṇiē tija bəcən ē, dəs ki gəl ē. əkhir nū luṇa kēdi, metō ki pUchdē. ó əbde bUrchē nū pUch, jēṛa paI ke pōre cō kəḍḍte. á dekho, mera ki hal kər gIa.

raje nu dIṇ mēsā cəḷIa. sətəriā nū hukəm dItta : jao, purn nū Iḷao nuṣkā bān ke. sətəri purn nu bān Iḷac. raja pəkhIa pIa si : oe tenu ṣerm na ai mā na á kara kərde nu. purn ne bəthəriā səphaiā dittiā : je mənḍe ni tā tel da kəṛaha təpa ke, ó cə mera həth ḍob lo. je dag lagIa tā mē cūḷha, nəhī tā raṇi cūḷhi, raja raṇi da pura pəkhāIa bIa si, óne purn di Ik na suṇi.

ódər Icchərā roi, kərIai. ro ro bərlap kəre : kēdi, jUləm na kər, mēsā tā pUṭ əkkhī dekhIe. raja gUṣse cə kəṛkIa, dur ho ja meriā əkkhā tā, nəhī tā tenū bi hej kəradū. raje ne kIse di na sUṇi. jəladā nu hukəm de ta, kēda, éde həth per bāḍ ke énu khú cə sIḷ deo. éde Iəhu da kəṭora Iḷā ke luṇa nu deo. jəlad Iē ture purn nu muskā de ke bāḍḍəṇ nu. Icchərā ne hal dUḷhāi pai. rōdi kərIōdi ənni ho gi. luṇa ne əkhiri səncha pher pəjIa pər purn na mənniā.

kēde, barā sal purn khú cə i p/a rəhIa. khú de koI Ik dIṇ gorkh nath di mēḍḷi ne a ḍera laIa. Ik cela khú cō paṇi pərn aIa. purn ne ódi tūbi cə jUḍ pa I/a. khú cə bēda dekh ke tūbi khú cə i chəḍ ke cela lerā marda nath koI ja pōcIa. gorkh nath ap aIa. təsəlli kiti é koi pUṭ pəret nəhī, mənUkh ē. bahər kəḍ I/a. əg ṭhik kər te. cela mun I/a.

Ik dIṇ purn pIkhIa məḡda raṇi sUḍərā de dər te pōcIa. ja əlkh jəgai. ó bi éte ḍŭl gi. motiā da thaI pəṛ Iḷai. purn kēda : sanū sádā nū aṭa ja pəjən cahīde moti əṣī ki kərne ne. sUḍərā ne sari mēḍḷi nū nIṣda dItta. gorkh khUṣ hoIa : məḡ ki məḡṇē raṇiē. rani kēdi : hor tā rəb da dItta səb kus ē pər á purn nath menu de deo. gorkh nath ne purn nu naI tor dItta. a ke raṇi mēlā cə kēdi merIa purna : á Iā de bəgliā jiā. á ṣahi pəṣak pa Iē. purn jəti si. ónu é khéḍ na pāi. bəhāna kərke pəj gIa. sUḍərā pəjje jāde purn nu, mēlā te khēṛi dekhdi rəhi. jəddō nəjrā tō dur ləḡ gIa, tā mshəl tō chaI mar ke mər gəi.

purn guru koI pōcIa. gorəkh nath ne cIṛkIa : tū maṛa kita purnā. gorkh nath jaṇi-jaṇ si. purn ne Uttər dItta : məharaj beṣək həth bənā lo mē gərIst ni kər səkda. gorkh ne kIha : cəḡa hUṇ tū əbde mapIā koI jā.

gUru da bəcən mən ke purn ne bag bIc a ḍera laIa. purn de perā di chó naI bag həra-pəra ho gIa. khəlket kəḷḷhi ho gi. koi kUṣ Iē ke abe koi kus. səlban te luṇa bi ae te purn de perī ḍIḡ pəe : əlad di dat bəkṣo. purn ne tIān la ke kəhIa. əlad tā thoḍe hē gi si. səlban tā mIṇtā kəre, bi ó gəl na cheṛo. purn ne kəhIa : səc səc ḍasso, tā hor əlad hou. raṇi luṇa sara cūṭh phUḷ beḷhi. raja təp gIa. kəród naI lal ho gIa : tenu kuttiā tō pəṛbaū ḍəṇ nu. purn kēda : rajIa ṣāt ho ja. jIṃe jIṃe pābi lIkhdi ē, ome i hUḍe. pher luṇa nu kēda : tū əje bi jo səc ē dəs de. á Iē cəI da ḍaṇa tere jōda put hou.

ódər raṇi Icchərā de bi kənni pIṇk pəi. ṭheḍe khādi a gi. əhe je kərni aIe sád tō mē bi Iṛāma əkkhā di daru. purn pUchds : māta, dəs tere na pəṇa ki bərtIe. Icchərā ne sara kUṣ dəs ta, gəllā kərde di baj pəchaṇ Ii : kēdi home na tā tū mera purn home. jəpphi pa li kUḷ ke. naI i ónu dIṣṇ la pIa. raje raṇi ne bəthəra kəhIa : tū pəkhiri chəṛ de, raj-pəḡ sām Iē. pər purn jogi kIḍi mənne. əṣī tā jənm de sád ā. ē ī kIte pher mIḷ jā ge. hUṇ cəldē ā.

Rohtak

salko/ mē kōde sōlvan raza rō/ā kōrda. sari dūniā mē use ka hūkām cal/ā kōrda, pēr pher bi o bōra ūdas rōve tha. bāgvan ki kārṇi ne, kōṇ me/ sōke se. raza ne sādū or sētā ki seva kārṇ mē koe kōsōr ni gālī pēr usne sōntan ka mū dekhōṇ nē nā mil/ā. akhōr mē āṇḡṇt tūṇe /hekōre kār/ā pache rāṇi /cchōra ki khokh te purṇ bāgt ḍ/ā. raza ke gār mē khUṣiā ka koi gāṭa ni rō/ā. bāmōṇ ko bula kē, jōb jōnm pōttōri khulai gōi, to bāmōṇ nē kōha, ke he maraj thām nē āṇe lōṛke ka bara sal tōk mū ni dekhṇa. thāre /sse ḍālke gare se.

bara sal jōb pure ho ge to purṇ bāgt bār līṛe. mēl mē khUṣiā ke die jēlāe gae. bāmōṇ tō/ bōri gā dan kōri gō/ī. zōb purṇ tēkhane mē tha to raze ne ek b/ā or kōrva lia. us rāṇi ka nam luṇa tha or uski zat cōmar thi. pēr bēhute gāṇi suthri thi. zōb purṇ nē raza ke age ṣiṣ nōva/ā to raza nē nokōrā tō/ kō/ā, ke /s ki sadi ka bēdobōst kōro. pēr o sadi kārṇ te naṭ g/ā. o sadi kōrvaṇa ni cave tha. pher raza ne kō/ā, tum zao, or āṇi mataō tē milo. or sar/ā tē paliā āṇi luṇa mā ke dōre jao. nokōr cakōrā nē le ke purṇ luṇa ke mēl mē cal/ā g/ā. purṇ ne rāṇi ke age āṇa s/ṛ jō kala pēr rāṇi nē dekhṭe i uspe d/ḷ ḍiḡa l/ā. rāṇi puchkardeāṇ boli, a za mere pālḡḡ pe beḡh za. purṇ nē bōt kō/ā, āk tu meri dārm ki mā se, yu zūlm na ḍāve. pēr luṇa zōvab mē boli, mē teri mā k/ū kōr lagi. bōt jāḡṛa ḍiā pēr purṇ man/ā ni. or kō/ā ke mōrna mōnzur se pēr yu kam na kōrū. āṇi bā chUṛa ke, oṛe te bāj a/ā. zōb luṇa nē yu dekh/ā, āk bat to na bōṇi, to āsōppaḡi le ke ḍē pōri. raza boleā, “e rāṇi, ke bat se”. rāṇi na boli. tisri bar bUla/ā, to rāṇi kēṇ lagi, ke puche ga. o zo az tēkhane mē te a/ā se, yu dekho mera ke hal kōrdiā.

d/ṇ thoṛa sa līkōr/ā tha. sētōriā tō/ ūkām diā gō/ā, uske pache āth leao. or sētōri usnē /se ḍā/ le ae. raza ag-bōbu/ā ḍ/ā beḡh/ā tha, or kēṇ lag/ā, tonne sōrm ni ai, /sa nic kam kōrd/ā ne. purṇ ne bōteri sōphai di or kēṇ lag/ā, āḡōr tām nō/ mande, to mera āth zō/ḍe tel me ḍōbo ke dekh leo, ze mera āth mē dag lag ze to mē jū/ha, nō/ to pher rāṇi jūthi. pēr raza ko to bāḡka/ā giā tha. usnē purṇ ki ek bi na mani. ūdōr /cchōra bōḍt roi, piṭi, or bilap kōrdeāṇ boli, he maraj rēṇ deo. zūlm na kōro. mUṣkōl te ām ne ek put mil/ea se. raza ne cho mē bār ke kō/ā, dur ḍ za meri akhlā age te. nō/ to tōnne /s ke sathse kād ḍūga.

raza ne kīse ki bi na sUṇi. zōladā tō/ ūkām diā ke /ske āth pā ka/ kē, kua mē geṛ deo. zōlad purṇ ke pōchāṇe nē āth pā bād ke le ge. or /cchōra ro ro ke āḍi ḍ gi. luṇa ne ph/ṛ /k be sēdes bēz/ā, ke ib bi man za. pēr purṇ nē kō/ā, cae mē mōrzā, pēr yu kam na kōrū.

bara sal tōk purṇ kue mē pōr/ā rō/ā. ek d/ṇ bāgvan ki kārṇi, baba gorkh nath ki māḍ/ī nē kuṣ ke pas ḍera ḍal diā. ek cela kuṣ mē te pāṇi bōrṇ khātōr a/ā. purṇ nē āṇe gat ka ek āḡ kīse ḍā/ tūbi mē phōsa lia. zōb tūbi bār na līkōri to cela tūbi choṛ kē gōrōkh nath dōre cal/ā gō/ā. gorkh nath nē tōsōlli tē āṇke dekh/ā, or kēṇ lag/ā, bōi, yu koe būt to se ni. or ek māṛs soc ke, /s ko bār kād lia. or /sko bi āṇa cela bōṇa lia. bāgvan ki kārṇi ḍi uske āḡ sare ke sare pure ḍ ge.

pher purṇ rāṇi sūḍōrā ke bīkh magōṇ gō/ā. vUō bi uspe ḍol gi. or motiā ka tha/ bār ke le ai. purṇ ne dekh ke kō/ā, ām nē sadu log sā. ām nē moti ni bōjōn cōie. sūḍōrā nē sar/ māḍ/ī tō/ neota diā. gorkh nath bōre razi ḍe. or kēṇ lage, e rāṇi ! māḡ tu ke māḡṇā cave se. vUō kēṇ lagi, or to bāgvan ka diā ḍ/ā sōb kuch se. mōanne purṇ de do. gorkh nath nē purṇ ko rāṇi ke gōlle mēl mē bēz diā. mēl mē a/ā pache, rāṇi purṇ tō/ kēṇ lagi, yu bāṇa kād deo. or razsi bāṇa pal/ lo. zōb purṇ nē yu khel dekh/ā to bāna bōṇa ke bār līkōr a/ā. or sūḍōrā chat pe khōri ḍ ke dekhōṇ lag gi. zōb o dikhṇa beḡh r/ā, to rāṇi chat pe te kud mar ke mōr gi.

purṇ ūḷāe guru ke pas b/ḡ g/ā. gorkh nath /sṇe bōra chom a/ā or kēṇ lag/ā tōnne bōra n/cta ka kam kōr/ā se. gorkh nath to pal/ā e jāṇe tha. purṇ bāgt kēṇ lag/ā, maraj cae māre āth bād deo, pēr mē gōrōsti ni bēṇūga. gorkh nath bol/ā, āccha to tu āṇe mā-bap ke dōre cal/ā za.

gUru ka kēṇa man ke purṇ nē bag mē ḍera za la/ā. purṇ ke pā lēḡḍē sara bag ār/ā ḍ g/ā. /s ke dōre bōt sōman kōḷḷha ḍ g/ā. koe kuch l/ā r/ā tha, o koe kuch.

raza sōlvan or rāṇi luṇa bi oṛe ae or purṇ bāgt ke palā mē ḍē pōre. or kēṇ lage, e maraz ām ne sōntan cōie. purṇ ne d/ān la ke dekh/ā or bol/ā, thāre ūlad to thi. raza kēṇ lag/ā, bōi, ya bat na cheṛo. pēr purṇ kēṇ lag/ā, saci saci bologe to thāre jōbbse ūlad ho sōke sa. rāṇi /tni lacar ḍ gi ke /sne sara bōk diā. ya bat sUṇ kē raza ke ag lag gi. or rāṇi ko lag/ā, kuiti or ḍēṇ bōtaṇ. purṇ bol/ā, he raza, ṣāt ho. zo bāḡ mē līkh/ā se, oṛe bōṇega. luṇa tō/ kēṇ lag/ā, ib bi sari saci bōta de. or le yu cō/ ka ḍāṇa. tere bōra zoda chora ḍvaga.

n/Un rāṇi /cchōra ke kana me bat pōri. /hōkōr khāḍi ḍi oṛe pōc gi. esi kārṇi a/ē bāgt tē mē bi akhlā ka bōrdan le l/ū. purṇ ne puch/ā, e mata, bōta tere sath ke bUṛi ḍi. rāṇi /cchōra ne sara bōta/ā. or bat kōrdē kōrdē uski ābaj ne pōchāṇ gi. ḍ na tu mera e purṇ se ni. or /sne āṇe ka/ze ga la lia. or /cchōra ne dikhōṇ lag g/ā. raza or rāṇi ne bōtera kō/ā, tu phōkiri choṛ de or raz sēbā/ le pēr purṇ k/ō maneā-tha. or kō/ā, ām to jōnm te sadu sa. /se ḍā/ kīse or a zagā, mil/ zēge. or ib mē calū sū.

Words Elicited

1. khopri	skull	53. kəmad	sugar cane crop
2. vaɪ	hair	54. khori	dried leaves of sugar cane
3. pərvəɪɪe	eye brows	55. veɪnā	mill to crush sugar cane
4. ɛimməɪa	eye lashes	56. gāri	seat of a Persian wheel
5. ɖela	eye ball	57. khope	pair of caps used to cover the eyes of bullocks
6. buɪ	gums	58. pɛɪ	circular track
7. dāɪā	moller	59. rɪ	juice of sugar cane
8. jɪb	tongue	60. mʊɖɖa	thread ball
9. gɛɛi	neck	61. sən	hemp
10. kəɖi	adam's apple	62. təlunā	stalks of hemp
11. həs	collar bone	63. bətaū	brinjal
12. mɔɖa	shoulder	64. ɪɛɖo	cucurbita lobata
13. bā	arm	65. həɖvaɪa	water mellow
14. ɖɔɪa	calf of arm	66. trək	fruit of malia azedarach
15. ərək	elbow	67. təkɔne	malia azedarach
16. vɪɪi	wrist	68. bɔɪ	banyan tree (Ficus indica)
17. ɛiɛi	little finger	69. māj	female buffalo
18. tɔɪi	palm	70. bɔld	ox
19. pɔɪa	finger tip	71. vɛɪka	grown up male calf
20. gɛɖā	knots	72. uɪɪh	camel
21. ləp	a handful	73. ɛhe	six
22. ādrā	intestines	74. yarā	eleven
23. vəkəhi	left and right sides along waist	75. vɪ	twenty
24. pɪnnɪ	calf of the leg	76. pɛɪi	twenty five
25. ləu	blood	77. ɖuɪ	one and a half
26. ətthru	tear	78. tərkhən	carpenter
27. mʊɪka	perspiration	79. mɔra	water carrier
28. slar	furrow	80. dɔɪ	curd
29. rāɪ	encircling	81. chɪɖi	thick residue of butter milk
30. ərli	pin of yoke	82. kɔo	purified butter
31. kəi	spade	83. ɛā	tea
32. dəsta	handle	84. luɪ	salt
33. khurpa	hoe	85. bāa	door
34. datri	sickle	86. pənaɪa	outlet for the flow of water from the roof
35. biɪa	button	87. ɛugaɪh	threshold
36. pio	father	88. pərat	big brass plate for kneading flour
37. pərvəɪa	sister's husband	89. nɛɪ	wooden frame to keep the churning pot on
38. dedəs	spouse's grand-mother	90. netra	a thin rope used for churning milk
39. dɔɪɔra	spouse's grand-father	91. pɛɖ	side of the cot towards which feet lie
40. nənəs	spouse's mother's mother	92. bɔkər pherna	to sweep
41. nənɔra	spouse's mother's father	93. lɪbɪā	to plaster
42. nəɪan	husband's sister	94. ɛet	month corresponding March-April
43. nəɪanvəia	husband's sister's husband	95. vəsakh	month corresponding April-May
44. pəɪvā	sister's son	96. kattɛ	month corresponding Oct.-Nov.
45. pəɪvɪ	sister's daughter	97. mɔgər	month corresponding Nov.-Dec.
46. sɪɪa	ear of wheat	98. ɛɔɪda	east
47. guɖai	process of hoeing	99. lɛda	west
48. ɖəɖɛ	ears of gram plant	100. dəkəhən	south
49. məkəi	maize	101. pəɪ	north
50. ɛhəlli	ear of maize plant		
51. gul	hard residue of maize-ear after removing grains		
52. dūb	ear of sorghun valgari		

Points Investigated

Sr. No.	Name of Village	Name of Informant	Age
PATIALA			
Oct. 1969			
1.	Hamjhari	Nek Singh	50
2.	Bamnan	Gurbachan Singh	65
3.	Kurhali	Gurdial Singh	35
4.	Bhasmara	Ram Chander	53
5.	Sarala	Pritam Singh	6
6.	Harpalpur	Atma Singh	45
Nov. 1969			
7.	Malakpur	Ujagar Singh	22
8.	Haripur Hinduan	Balak Ram	30
May 1969			
9.	Kanaur	Pritam Singh	60
10.	Jain Nagar	Amar Singh	35
Oct. 1969			
11.	Daun Kalan	Harchand Singh	60
12.	Barsat	Gurdev Singh	50
Nov. 1969			
13.	Acchal	Gurdial Singh	55
14.	Laut	Gurbaksh Singh	45
15.	Nalina Kalan	Ajaib Singh	30
16.	Bugga Kalan	Ram Singh	45
17.	Ghamandgarh	Teja Singh	50
18.	Thabal	Balwant Singh	23
ROPAR			
May 1970			
19.	Pakki Rurki	Bishan Singh	50
20.	Desu Majra	Sunder Singh	45
21.	Jhingran	Hazura Singh	47
22.	Sangatpura	Khushal Singh	30
23.	Singh	Hakikat Singh	60
24.	Thali Kalan	Piara Singh	50
25.	Brahampur	Pritam	45
26.	Bugowal	Bishan Das	55
27.	Samirowal	Hukam Singh	50
28.	Lalpur	Sita Ram	45
29.	Pipal Majra	Kishan Singh	50
30.	Kalaran	Bahadur Singh	40
LUDHIANA			
Aug. 1970			
31.	Pout	Rajinder Singh	40
32.	Machiwara	Pritam Batra	40
33.	Partap Garh	Ujagar Singh	32
34.	Salu Bhaini	Darshan Singh	45
35.	Gill	Surinder Kaur	39
36.	Hasanpur	Kaldev Singh	22
37.	Bijlipur	Jagir Singh	45
38.	Shiamgarh	Jagir Singh	40
39.	Khaihra	Sarup Singh	35
40.	Lasura Lakhuwal	Natha Singh	60
41.	Quila Raipur	Ranjit Kaur	37
42.	Pohir	Karnail Singh	32
43.	Dango	Amarjit Kaur	20
44.	Kalakh	Tejpal Kaur	22
45.	Sudhar	Jarnail Singh	21
46.	Halwara	Harbans Singh	20
47.	Galib Kalan	Baldev Singh	35
48.	Raowal	Nakhatar Singh	55
49.	Chachrali	Harcharn Singh	46

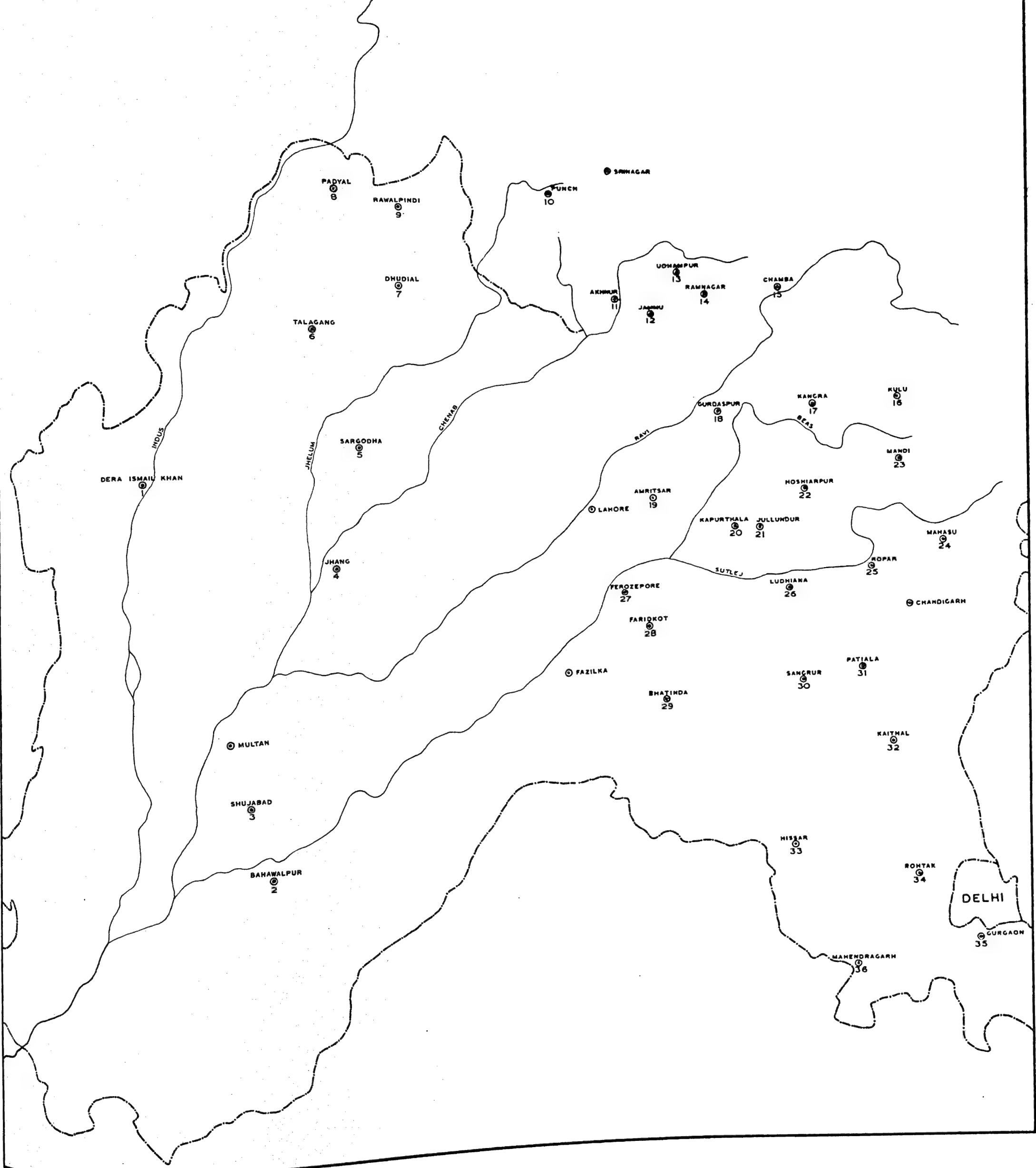
Sr. No.	Name of Village	Name of Informant	Age
SANGRUR			
Dec. 1969			
50.	Bakhat Garh	Kartar Singh	45
June 1970			
51.	Ugo Ke	Parkasha Nand	55
Sept. 1969			
52.	Sanghera	Madho Ram	32
Aug. 1969			
53.	Kobe	Pancham Parkash	28
54.	Walian	Harnek Singh	25
55.	Mulowal	Darshan Singh	55
Oct. 1969			
56.	Mahal Kalan	Surjeet Singh	35
57.	Kalal Majra	Kaur Chand	34
Aug. 1969			
58.	Kalsian	Gurmukh Singh	24
59.	Isapur	Bhajan Singh	19
60.	Gaura	Teja Singh	55
61.	Chhanna	Harbans Singh	51
62.	Bald Kalan	Joginder Singh	60
Sept. 1969			
63.	Chaneri	Baljit Singh	32
Aug. 1969			
64.	Mard Khera	Mohinder Singh	46
June 1970			
65.	Bir Kalan	Bant Singh	22
Dec. 1969			
66.	Cheema	Harnek Singh	22
67.	Sangatpura	Surinder Kaur	20
June 1970			
68.	Gagga	Hardev Singh	52
BHATINDA			
69.	Malakpur Bhimra	Bhura Singh	35
70.	Dialpur	Balwant Singh	45
71.	Jhunir	Ajaib Singh	50
72.	Raipur	Vir Singh	60
Dec. 1969			
73.	Fatehgarh Nauabad	Bhura Singh	50
June 1970			
74.	Jodhpura	Makar Singh	50
June 1970			
75.	Bhaini Bagha	Inder Singh	70
76.	Dhaipai	Amar Singh	40
Dec. 1969			
77.	Garhi	Mukand Singh	51
78.	Karar Singwala	Ajaib Singh	40
79.	Dialpur	Surjeet Singh	50-55
80.	Mandi Gulabo	Ram Chander Singh	23
81.	Kaulo Ke	Bakhtaur Singh	70
82.	Nathana	Lahora Singh	80
83.	Pakki Bhucho	Randhir Singh	50
June 1970			
84.	Virk Chote	Daualt Singh	48
85.	Butter Gaihri	Dyal Singh	65
86.	Pathrala	Chand Singh	33
FEROZEPORE			
87.	Fatuhi Khera	Balbir Singh	30
88.	Mahni Khera	Mahla Singh	55

Contd.

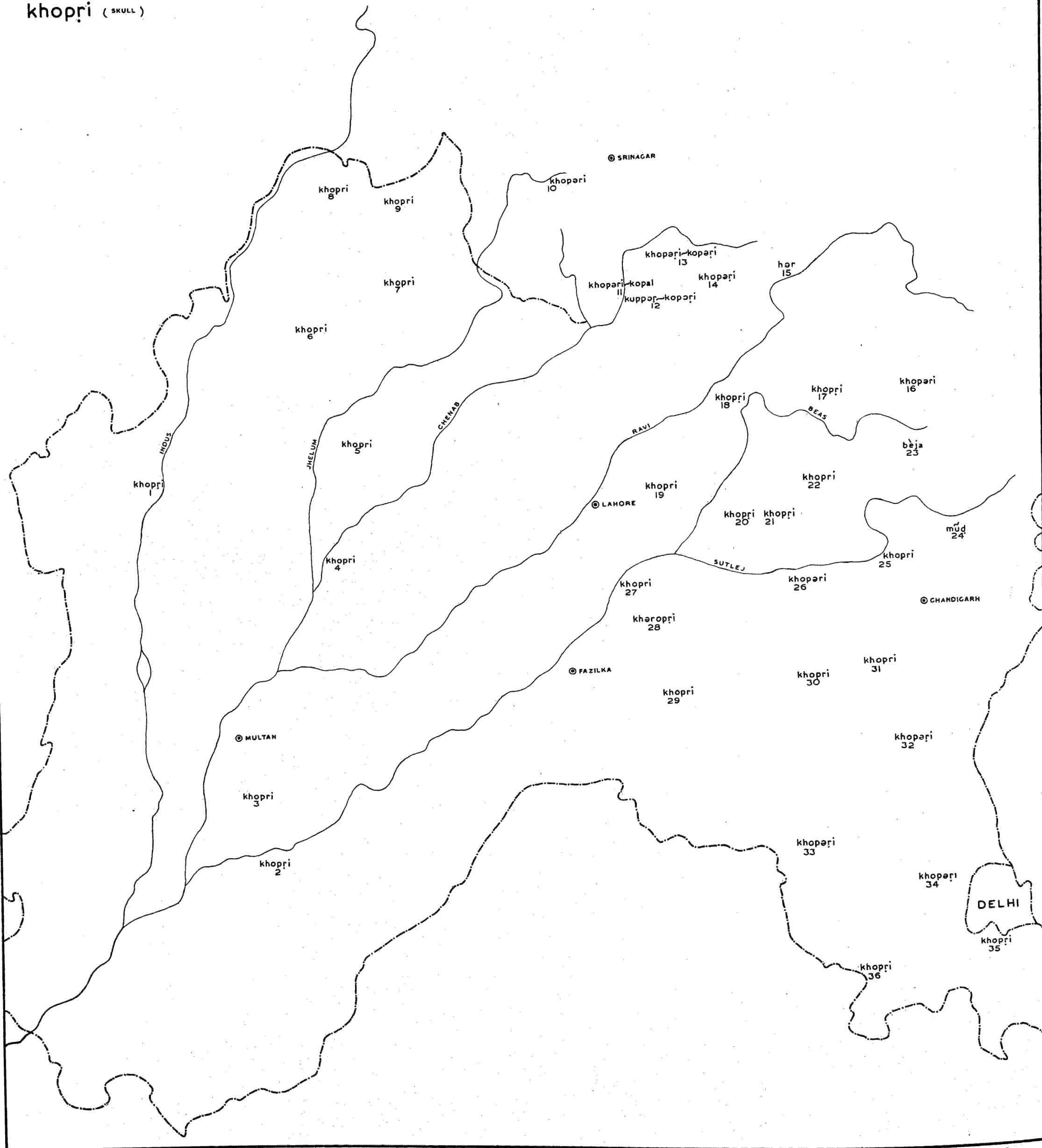
Points Investigated

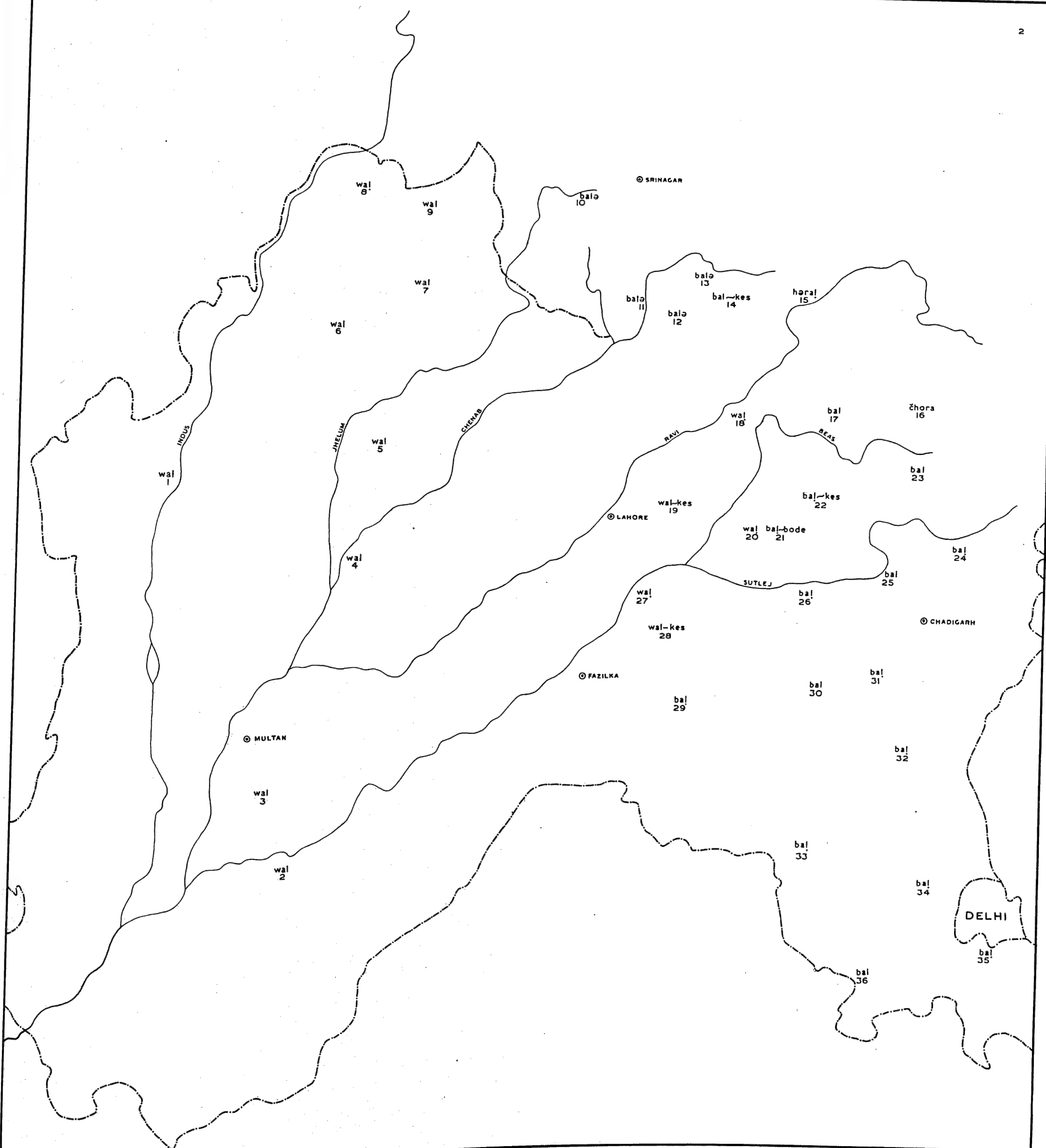
Sr. No.	Name of Village	Name of Informant	Age	Sr. No.	Name of Village	Name of Informant	Age
June 1970				145. Mokhomajra			
89.	Rajpura	Kapur Singh	40	146.	Bajwara Nikka	Harbans Singh	40
90.	Gidranwali	Randhir Singh	26	147.	Bagpur	Mohan Singh	50
91.	Danewal	Harbakhsh Singh	58	148.	Dholbaha	Ujagar Singh	50
92.	Kundal	Gurdev Singh	42	149.	Khurdan	Rajhu Nath	50
93.	Malout	Inder Singh	55	150.	Jaura	Bachan Singh	35
94.	Sher Garh	Gurnam Singh	45			Gurbachan Singh	50
95.	Tahliwala Jattan	Kehar Singh	45	KAPURTHALA			
96.	Lukmanpura	Mukhtiar Singh	52	151.	Nadala	Panth Rattan	50
97.	Muhamdewala	Santa Singh	35	152.	Kala Singha	Kabul Singh	50
98.	Panjkohi	Labh Singh	35	153.	Tibba	Narayan Singh	50
99.	Chakk Chibran	Sarjit Singh	40	GURDASPUR			
100.	Bharu	Bagh Singh	46	June 1970	154. Dakoya	Mejar Singh	40
101.	Chateana	Dhanna Singh	45	HOSHIARPUR			
102.	Atari	Lal Chand	40	July 1970			
103.	Chakk Sherewala	Harcharan Singh	52	155.	Terkiana	Ujagar Singh	42
104.	Kohar Singhwala	Teja Singh	60	156.	Jadaur	Onkar Singh	28
105.	Waryamwala	Hakam Singh	32	157.	Dalowal	Sarwan Singh	40
BHATINDA				158.	Mehtabpur	Inder Singh	55
106.	Hardialwala	Kartar Singh	40	GURDASPUR			
107.	Dhreni	Tehla Singh	45	June 1970			
108.	Thare	Karnail Singh	37	159.	Thikriwal	Anant Singh	45
109.	Sedha Singhwala	Gurraj Singh	35	160.	Kot Dhundal	Charan Singh	50
FEROZEPUR				161.	Kotla Sahian	Lakkha Singh	50
110.	Mari Mustfa	Sarban Singh	30	162.	Udhowal	Baba Singh	45
111.	Baude	Bur Singh	67	163.	Budhakot	Nirmal Singh	50
112.	Didarewala	Nazar Singh	65	164.	Gadhrian	Nirmal Singh	45
113.	Ajitwal	Surjeet Singh	30	165.	Gharala	Ajaib Singh	35
114.	Bughipura	Balwant Singh	50	166.	Dhar	Man Singh	45
115.	Phulewala	Jeet Singh	50	167.	Dakua Bangla	Onkar Singh	30
116.	Singhanwala	Bhag Singh	55	168.	Sujanpur	Darshana Devi	21
117.	Karmitti	Teja Singh	40	169.	Taragarh	Durgi	50
118.	Mana Singhwala	Jugraj Singh	50	170.	Durangla	Surjit	20
119.	Sanjhuna	Maluk Singh	55	171.	Gurchack	Ram Chand	30
120.	Masurdeva	Hazara Singh	50	172.	Gawara	Gurminder Singh	35
121.	Padhri	Angrez Singh	55	173.	Nikosran	Madan Lal	30
122.	Ferozewal Mangal Singhwala	Kartar Singh	50	AMRITSAR			
123.	Gagra Bhagh Singhwala	Kalu Singh	50	Oct. 1970			
JULLUNDUR				174.	Khatrae Kalan	Duarka Nath	52
July 1970				175.	Rajian	Ajmer Singh	41
124.	Kotrigajran	Thakar Das	40	176.	Bhangwan	Gura Singh	40
125.	Mehatpur	Jagjit Singh	44	177.	Chachowali	Mohan Singh	45
126.	Shampur	Dalip Singh	50	178.	Ucchoke	Banta Singh	60
127.	Dialpur	Gurcharn Singh	30	179.	Jabboal	Surjan Singh	45
128.	Bhin	Gurchan Singh	40	180.	Dhardeo	Sapuran Singh	45
129.	Hion	Chukar Mal	50	181.	Dhianpur	Tehal Singh	40
KAPURTHALA				182.	Khojkipur	Karnail Singh	40
130.	Kotra	Harbans Lal	28	183.	Pakhoke	Chanan Singh	46
JULLUNDUR				184.	Mallian	Harbhajan Singh	28
131.	Khural Kingran	Om Parkash	30	185.	Beserke	Chanan Singh	46
132.	Gajipur	Trilochan Singh	50	186.	Pandori Ram Singh	Dalip Singh	37
133.	Udesian	Chanchal Singh	40	187.	Verka	Sahel Singh	50
134.	Alamgir	Lakkha Singh	50	188.	Vadala Bhitewadh	Sham Singh	50
135.	Khojpur	Teja Singh	40	189.	Chhidan	Iqbal Singh	40
HOSHIARPUR				190.	Bacchiwind	Bika Singh	50
136.	Lachowal	Swami Das	60	191.	Gandiwind	Didar Singh	35
137.	Dhakkowal	Lal Singh	50	192.	Dhodiwind	Harbans Singh	45
138.	Sardulpur	Harnam Singh	40	193.	Musepur	Samund Singh	55
139.	Jainpur	Jhalmal and Avtar Singh	35 40	194.	Lauhka	Dhanna Singh	60
140.	Kalewal Phattu	Banta Singh	55	195.	Rurha Hassal	Harbhajan Singh	70
141.	Garhi Kanugoan	Gurbachan Singh	30	196.	Luhar	Bachan Singh	70
142.	Sudhemajra	Chain Singh	40	197.	Nathpur Dhattal	Kabal Singh	40
143.	Bagumpur	Belhar Singh	60	198.	Sabhrae	Shingara Singh	26
144.	Borha	Shangara Singh	35	199.	Paragpur	Beant Singh	45
				200.	Valtoha	Kashmir Singh	40
				201.	Rattoke	Mangal Singh	29
				202.	Pohuwind	Kapur Singh	55
				203.	Narli	Dalip Singh	53

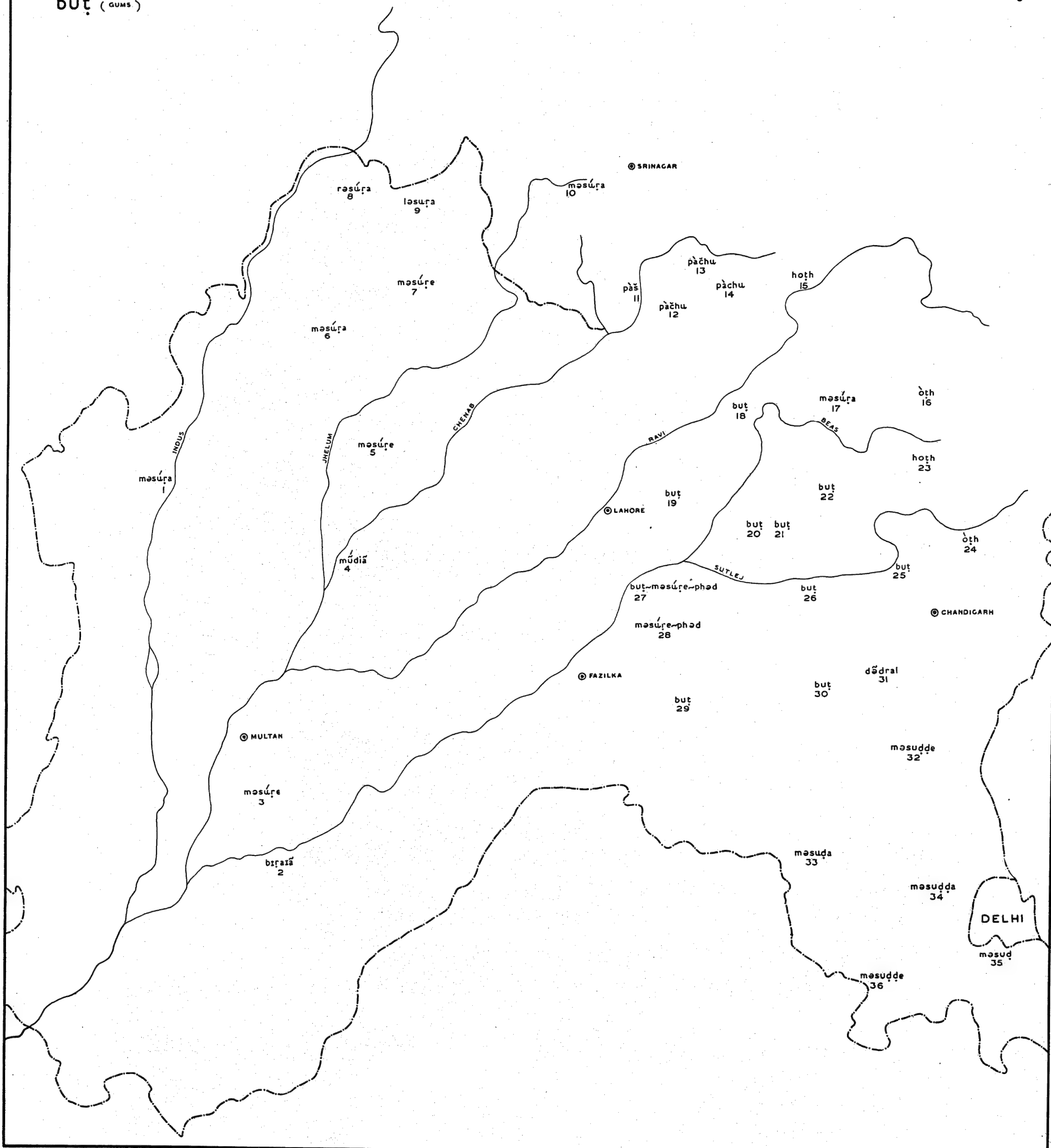
POINTS INVESTIGATED

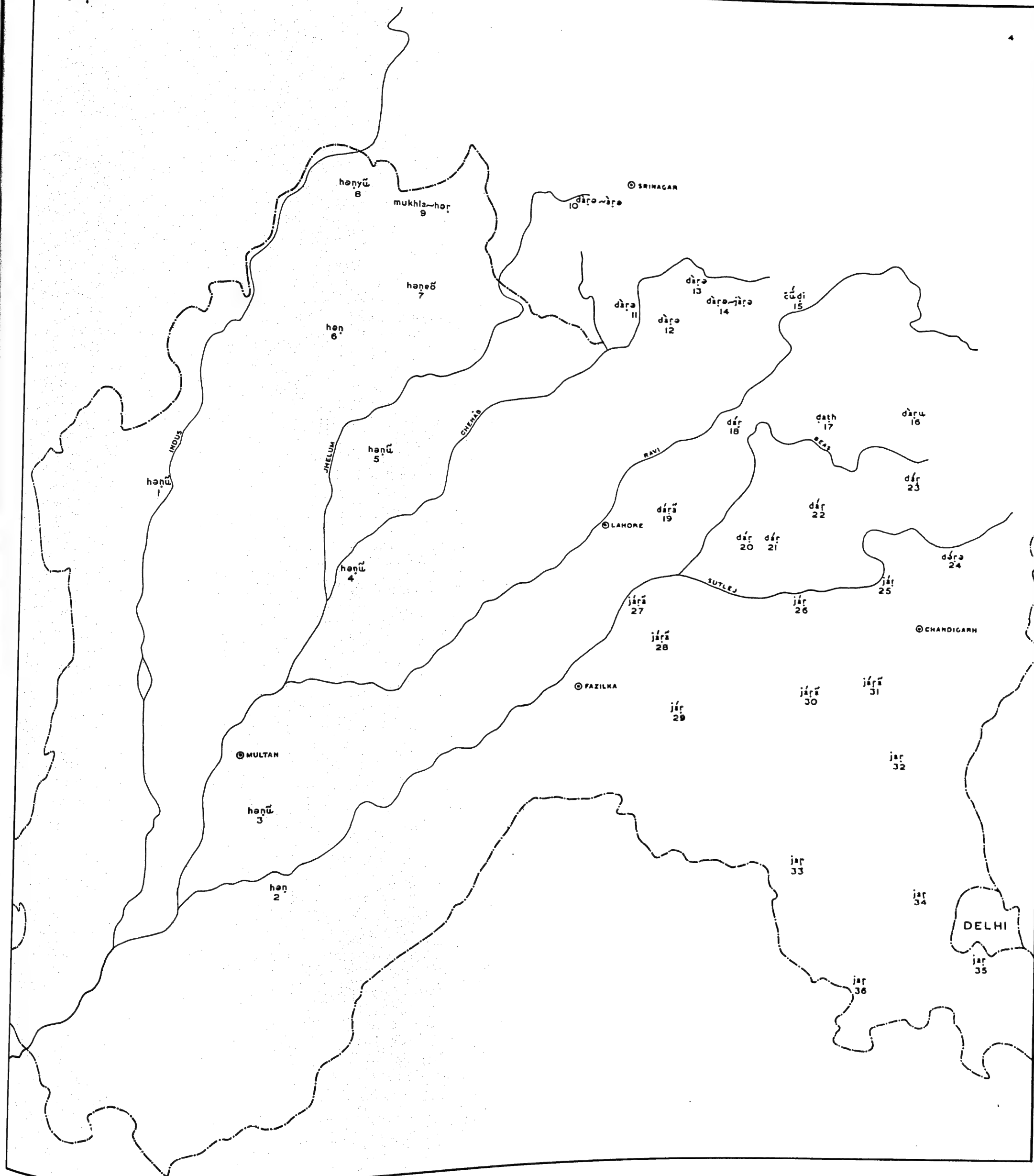


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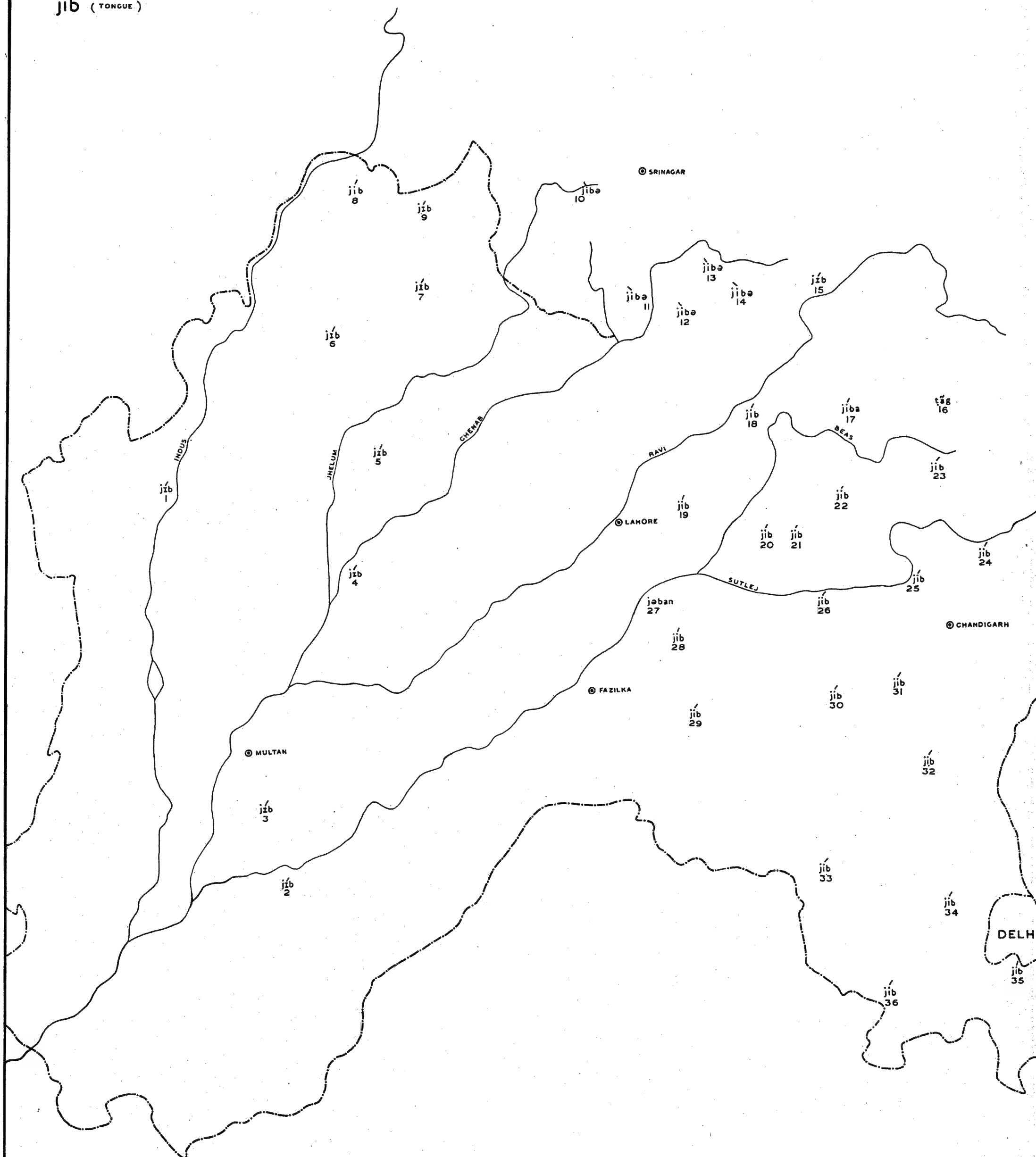


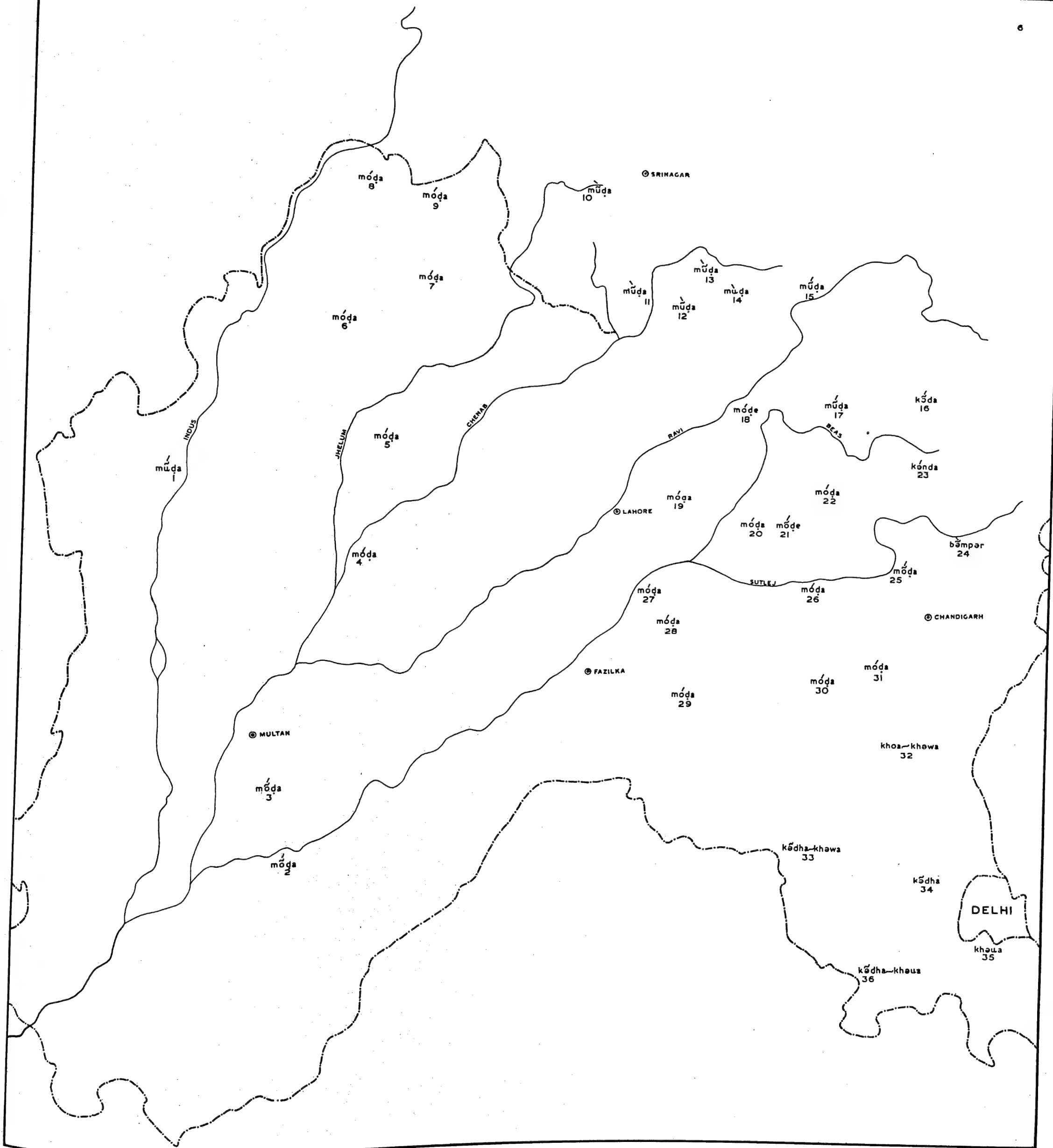


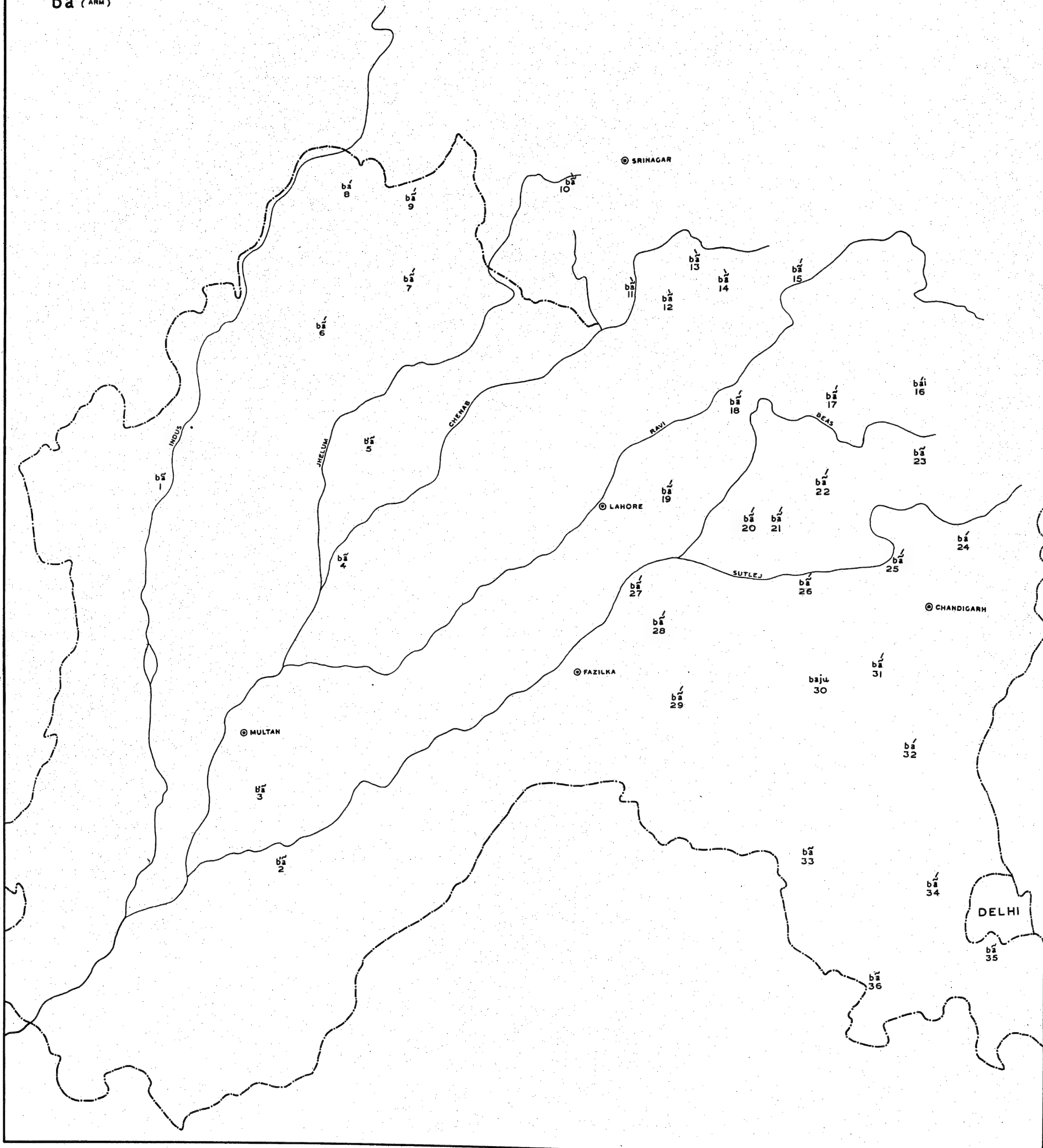


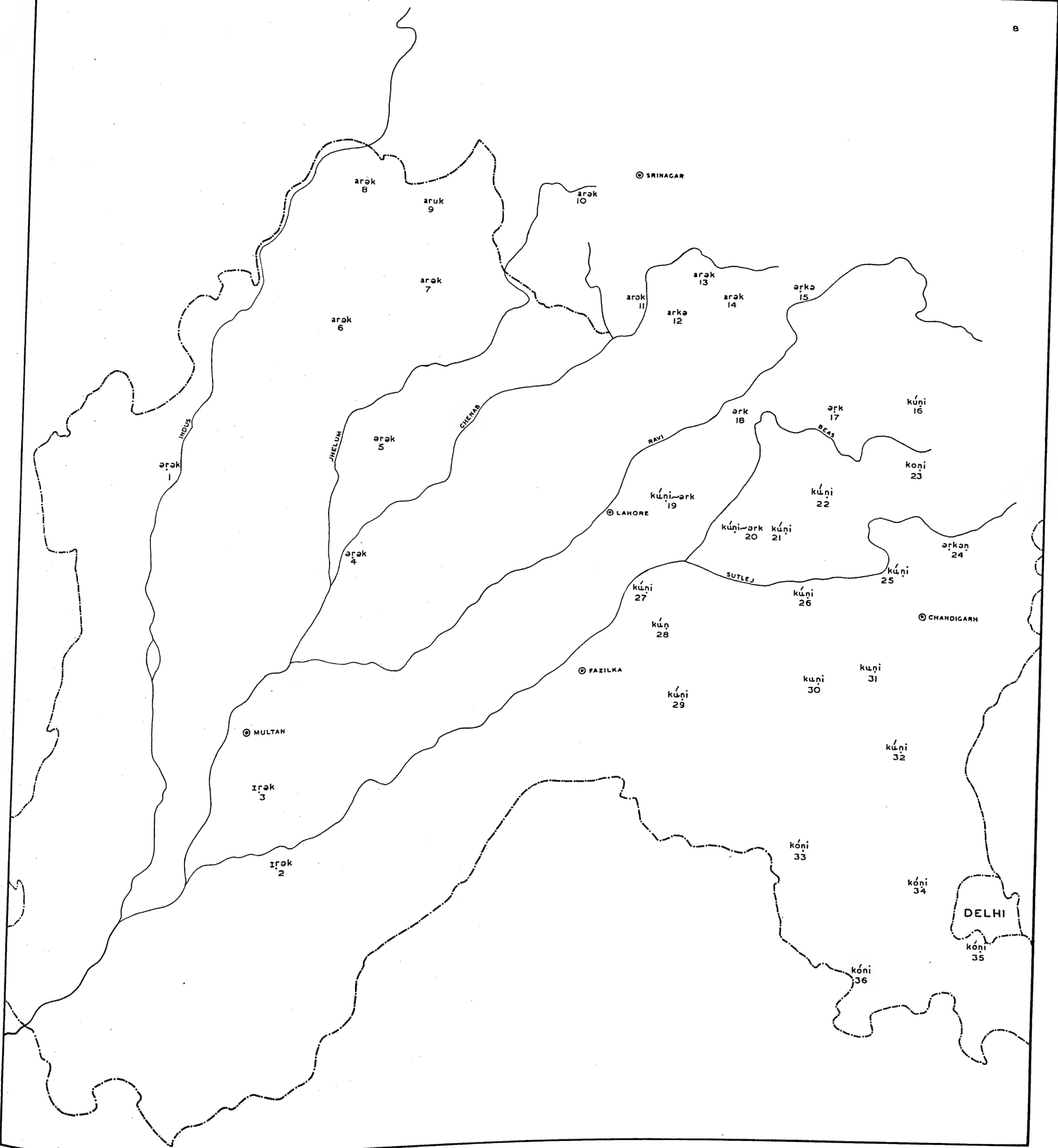


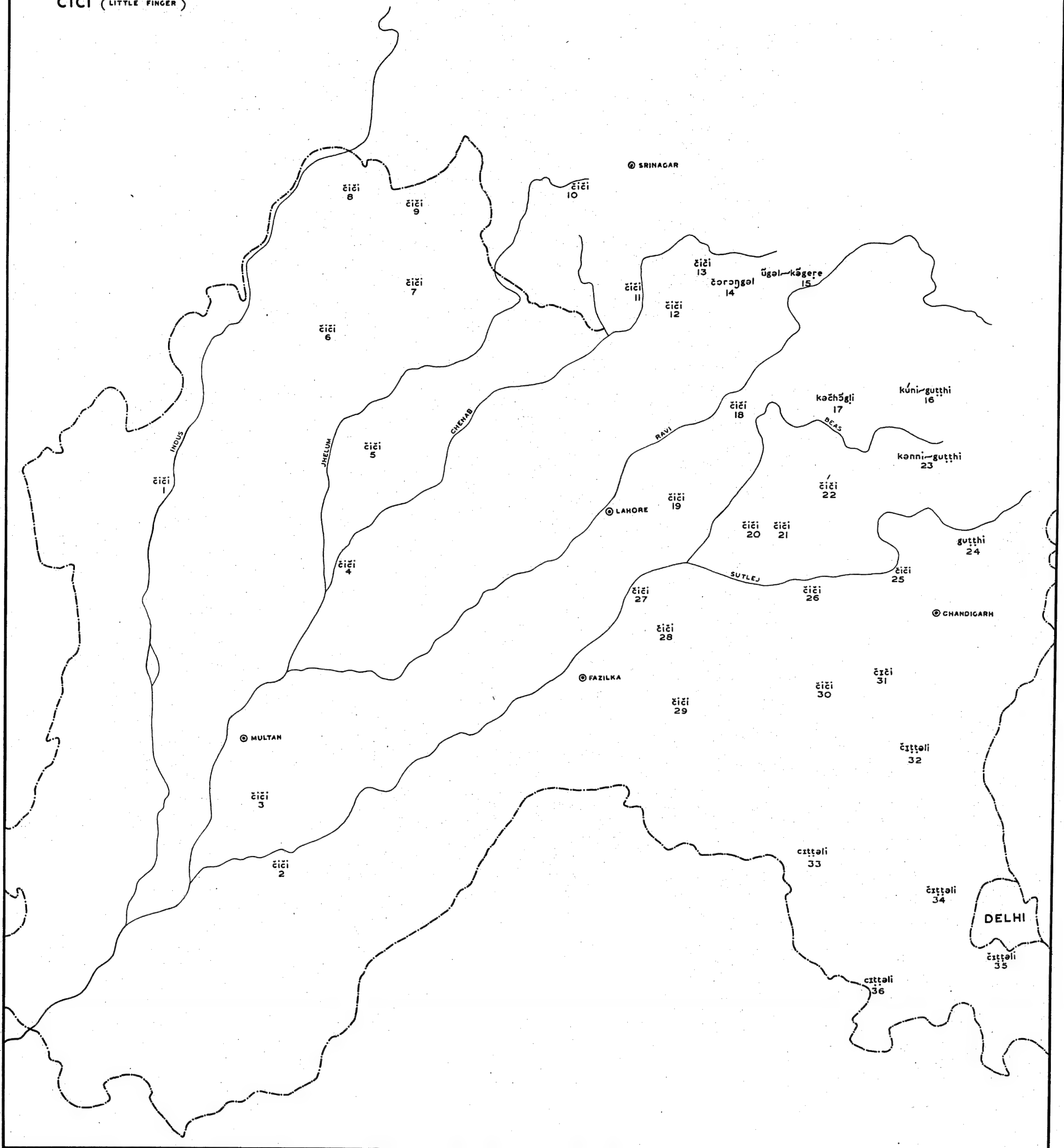
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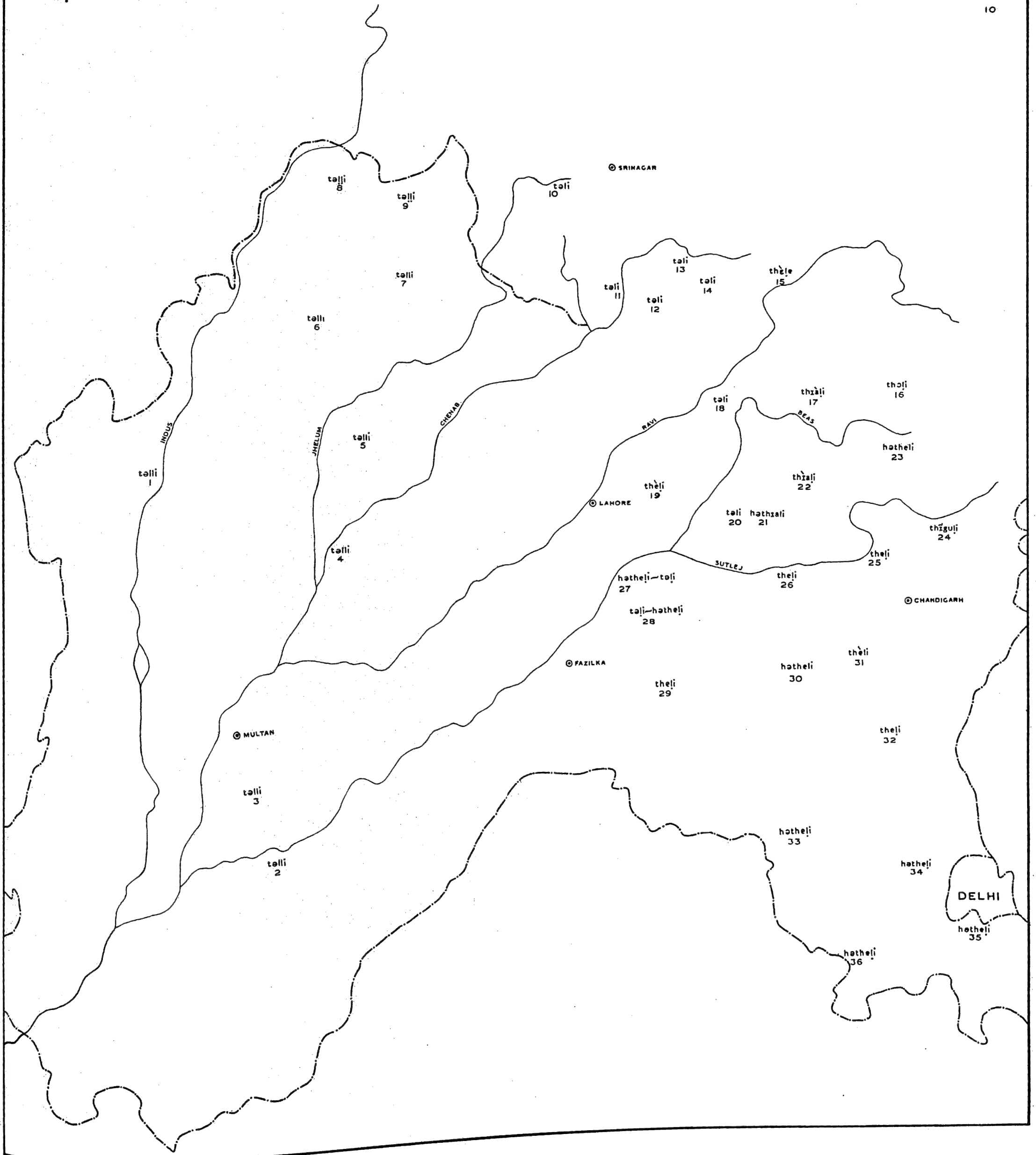


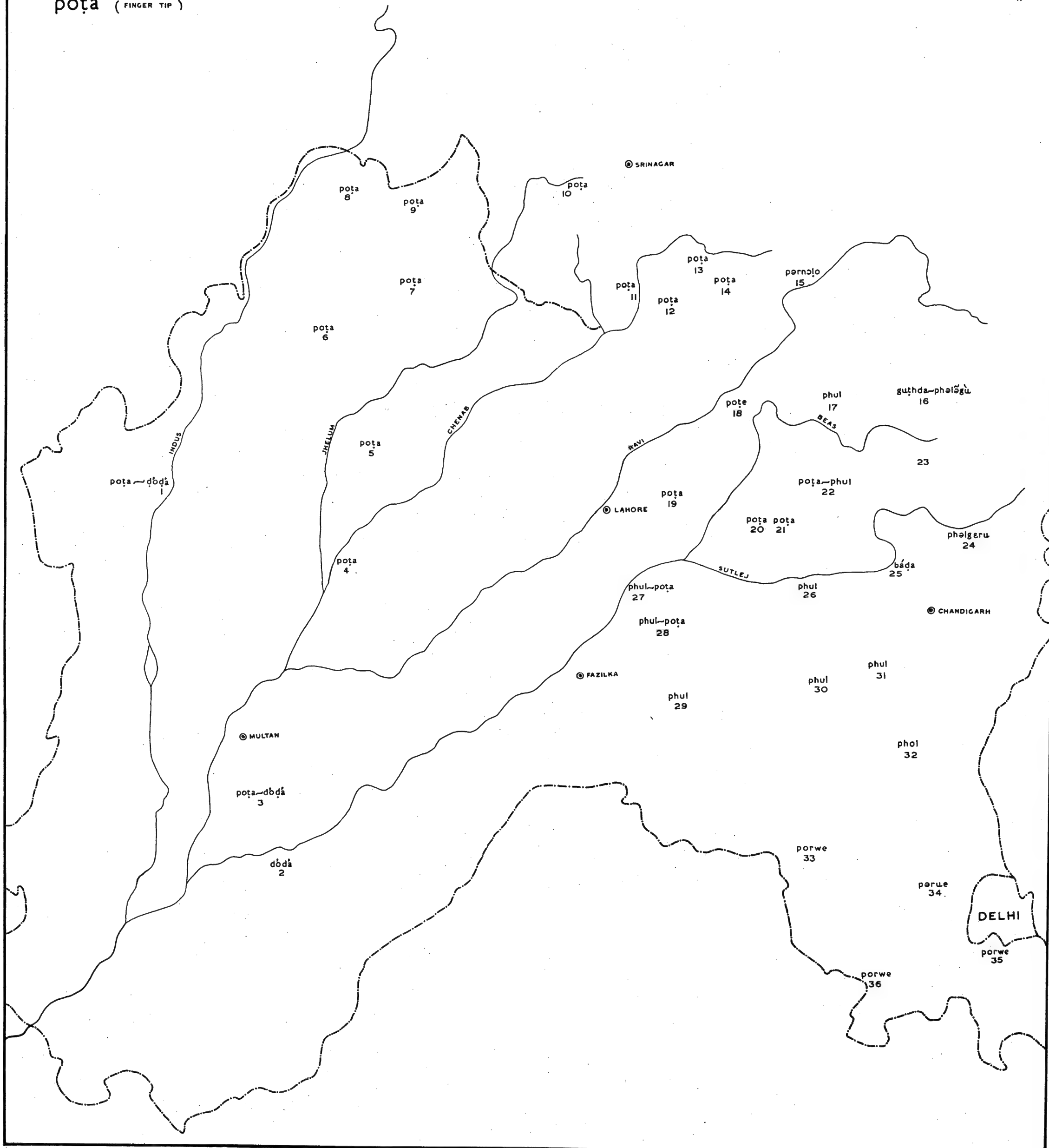


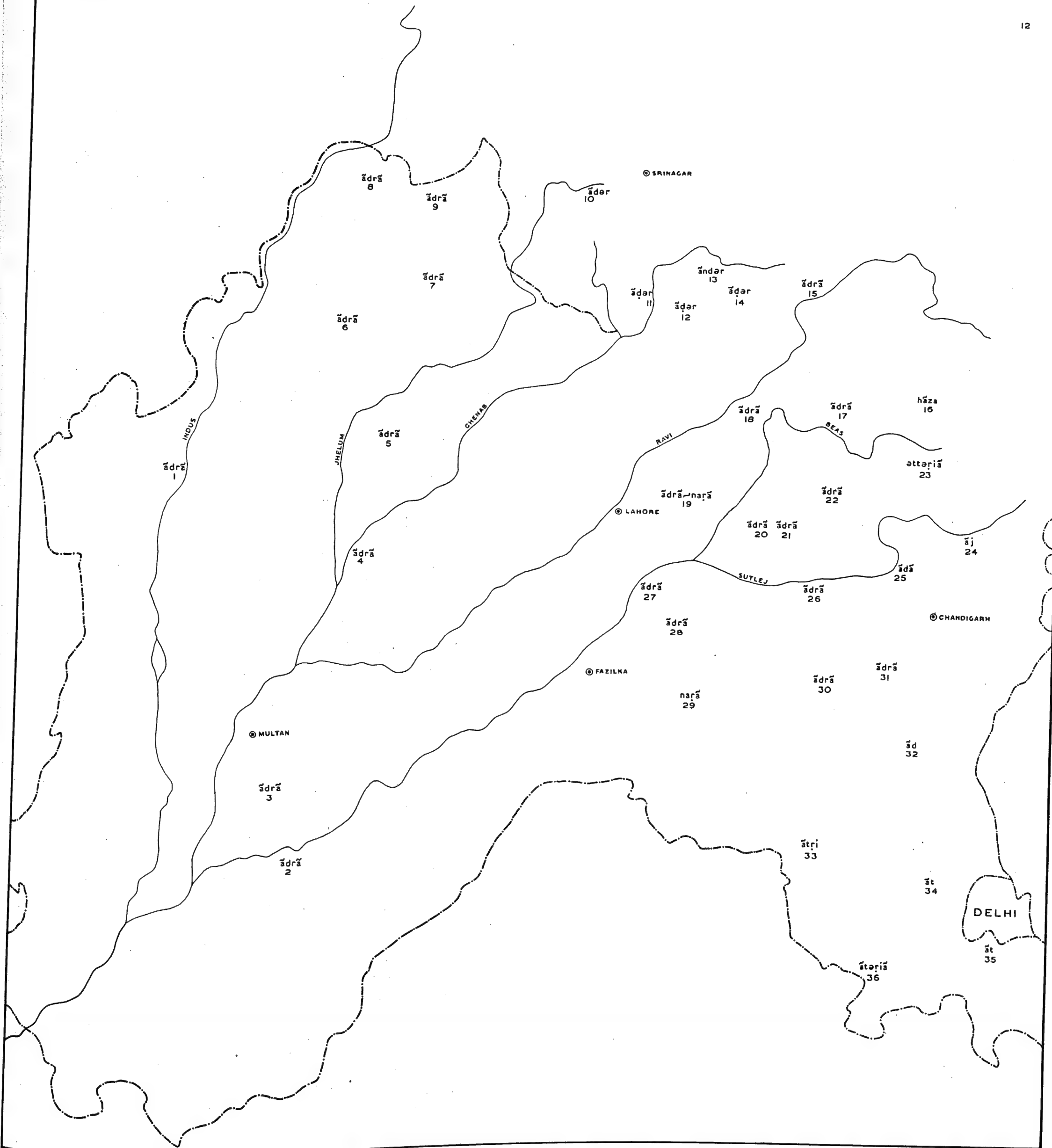


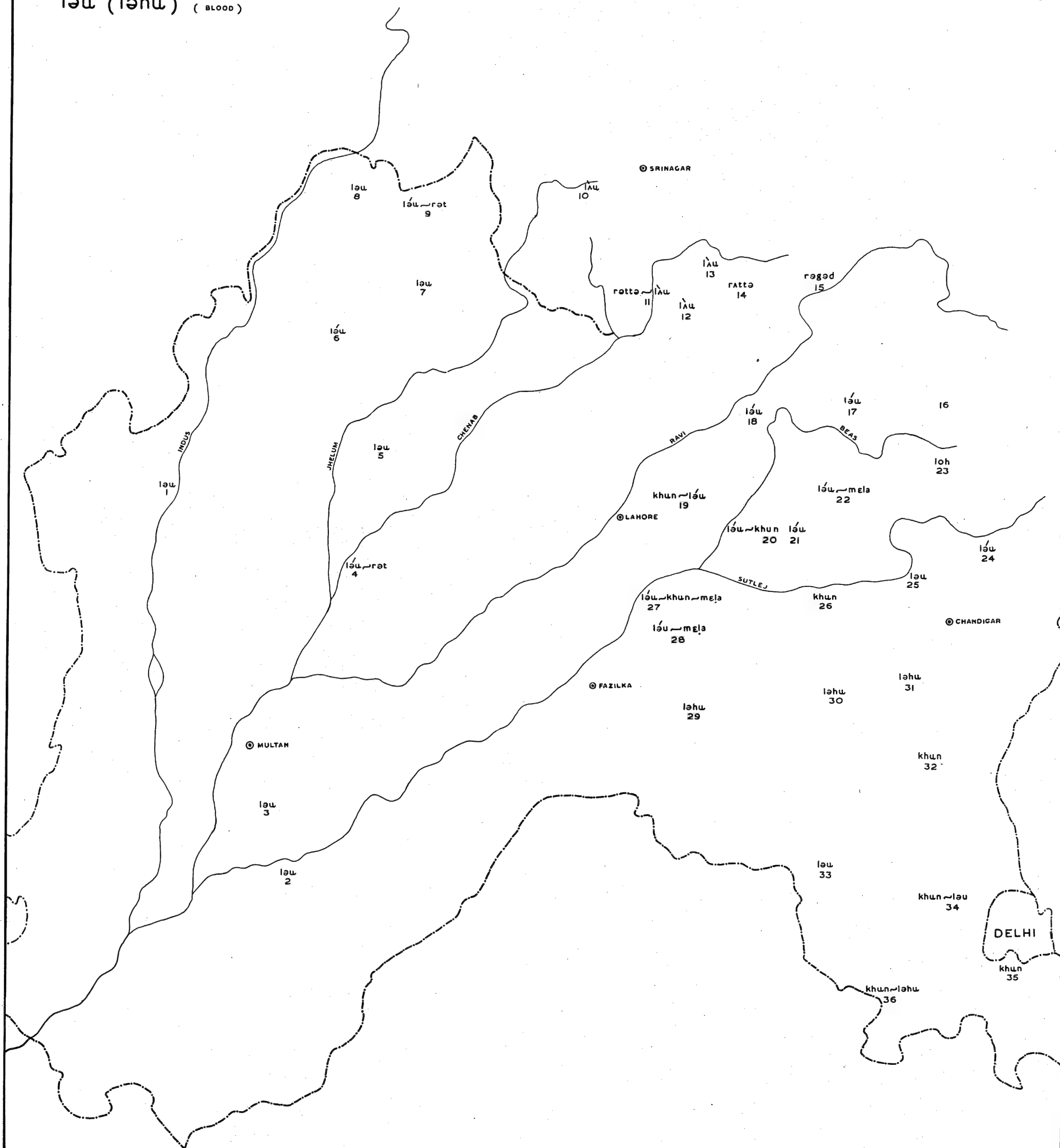


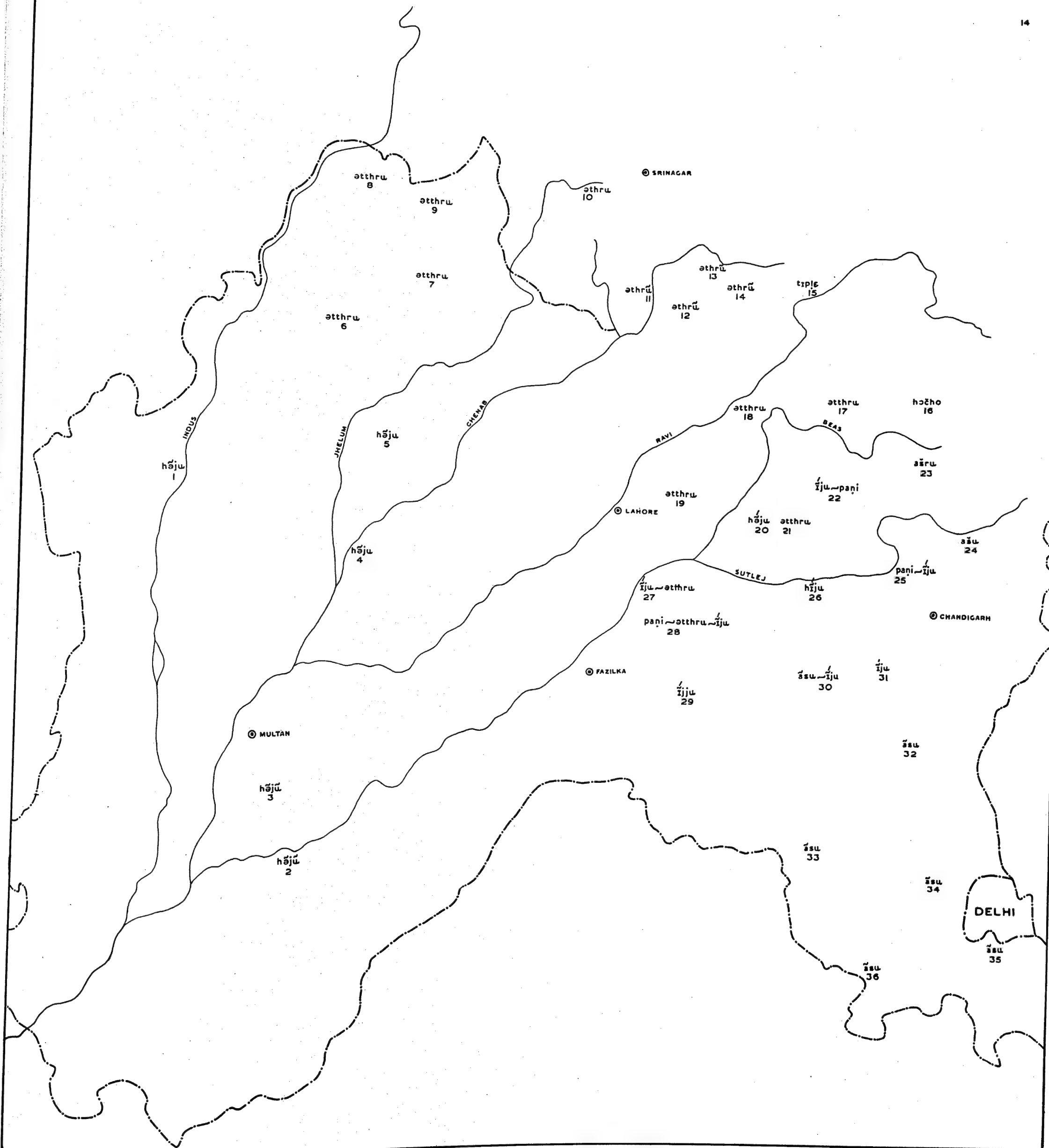


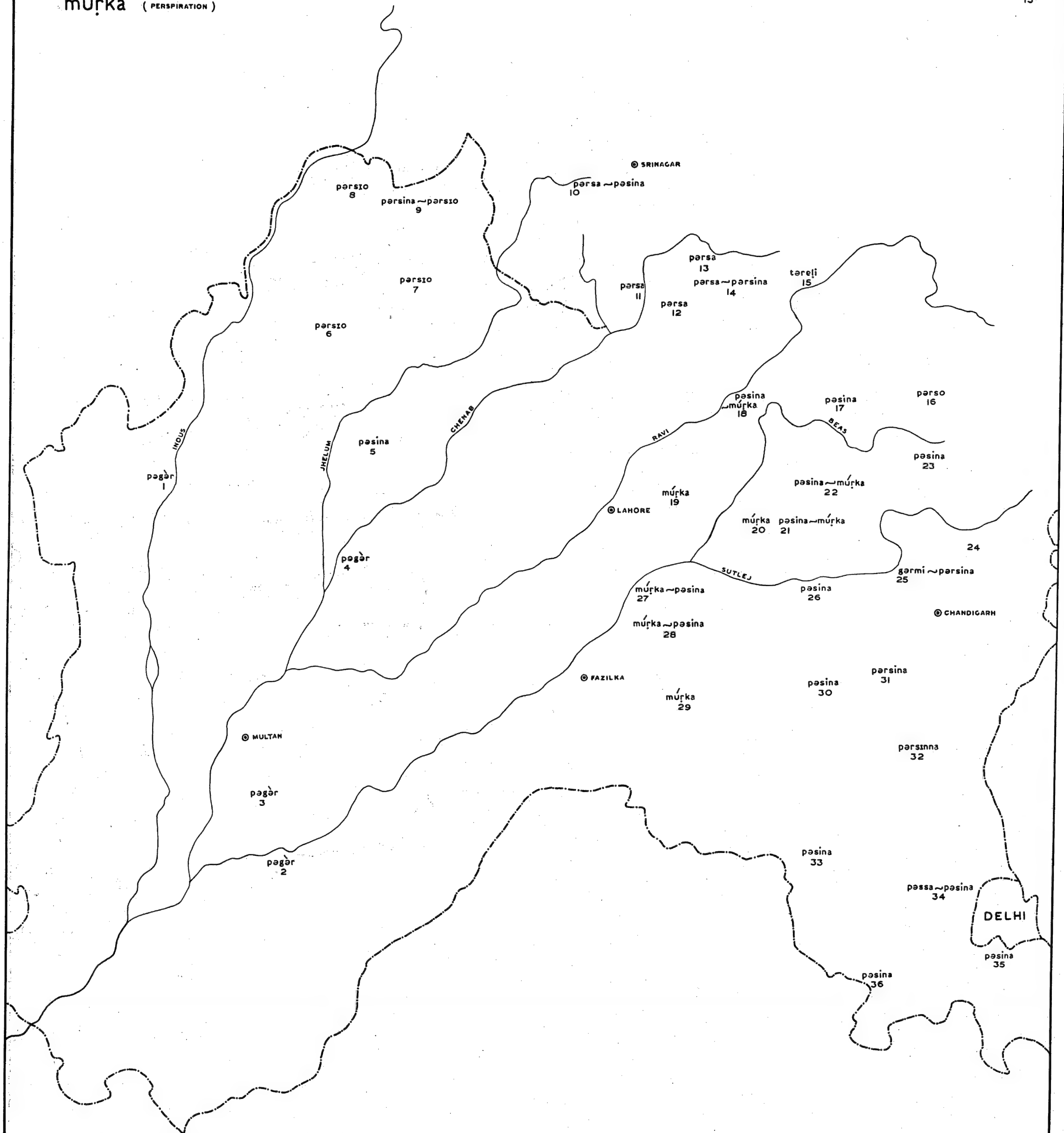


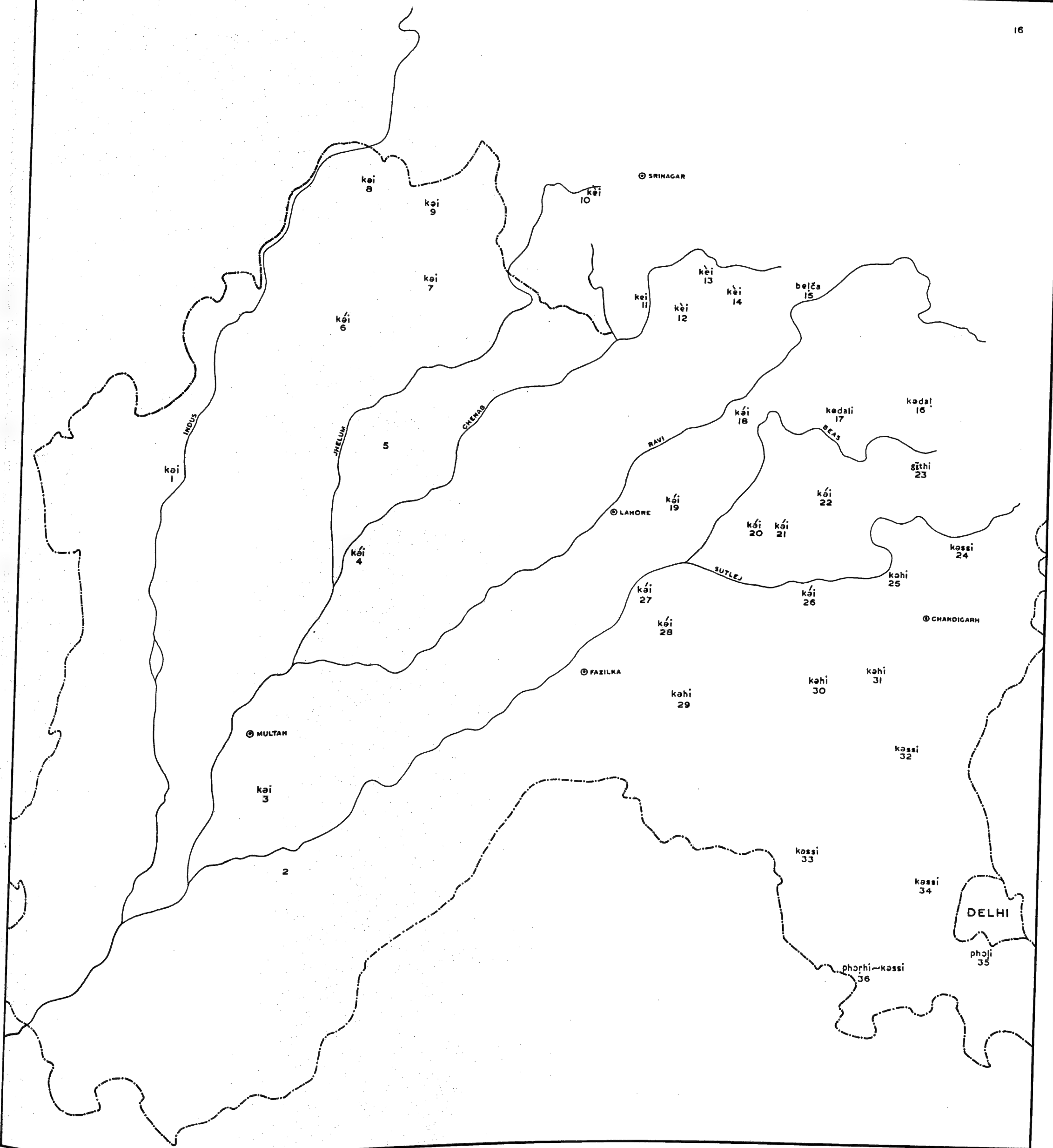


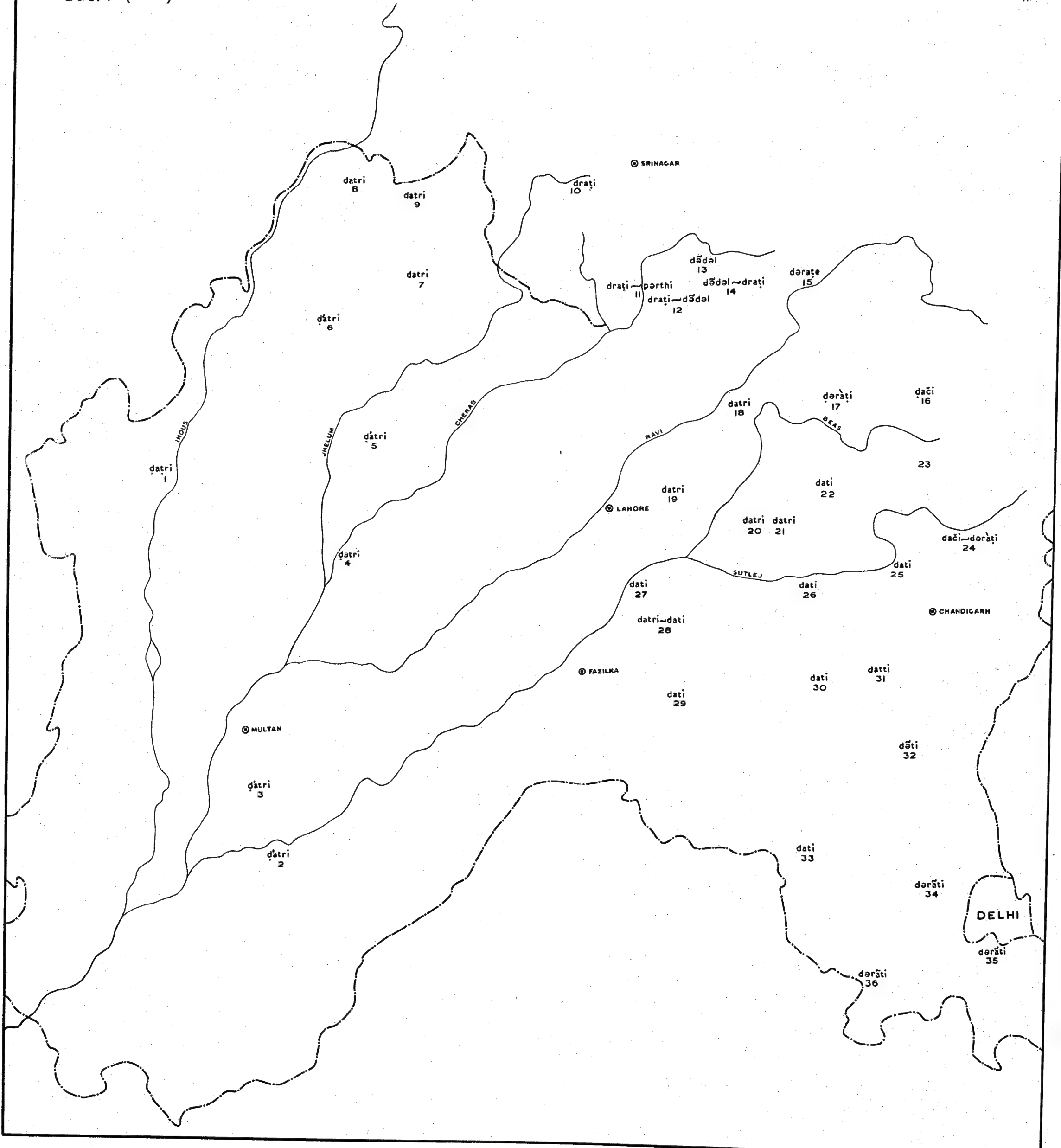


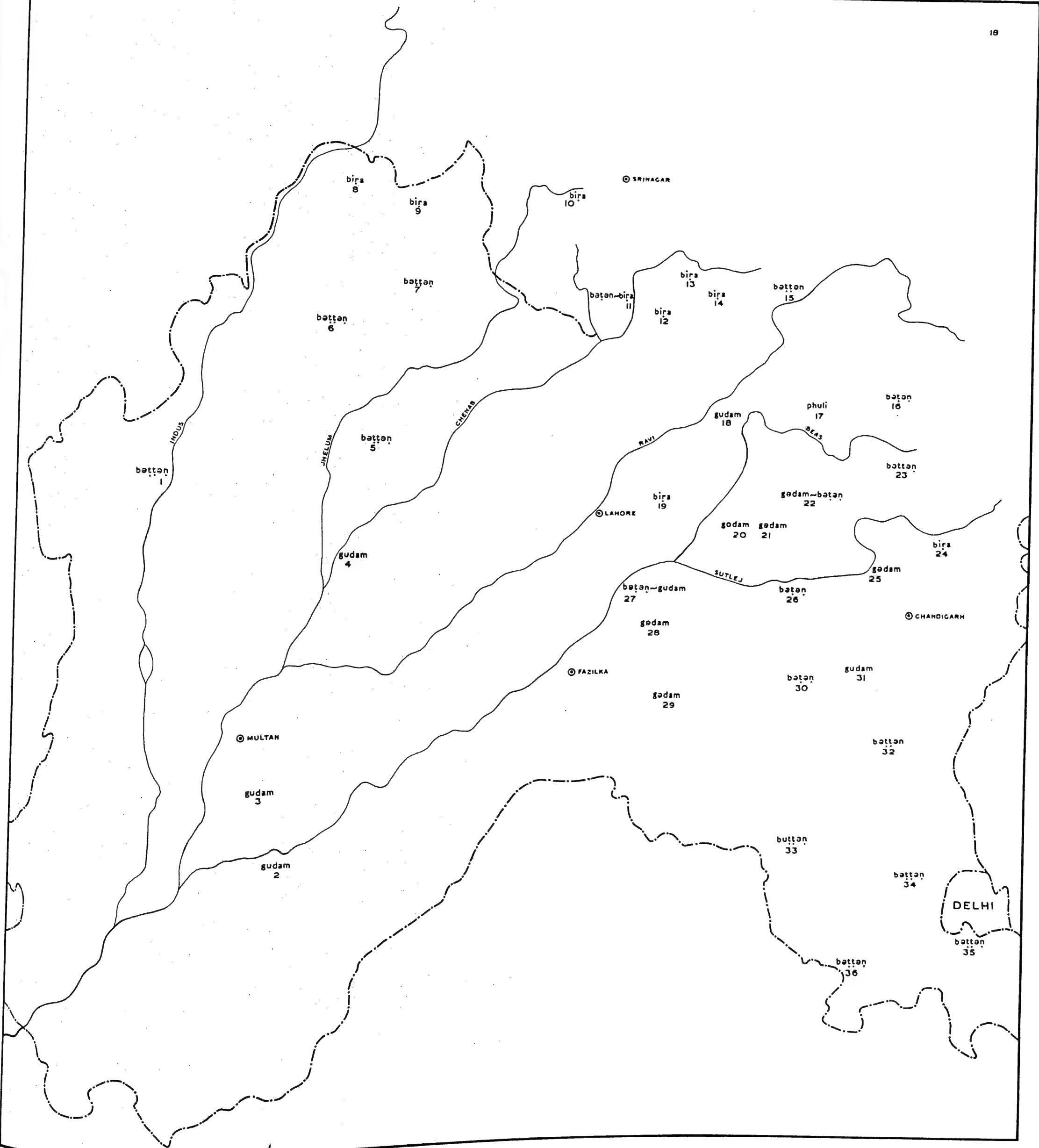


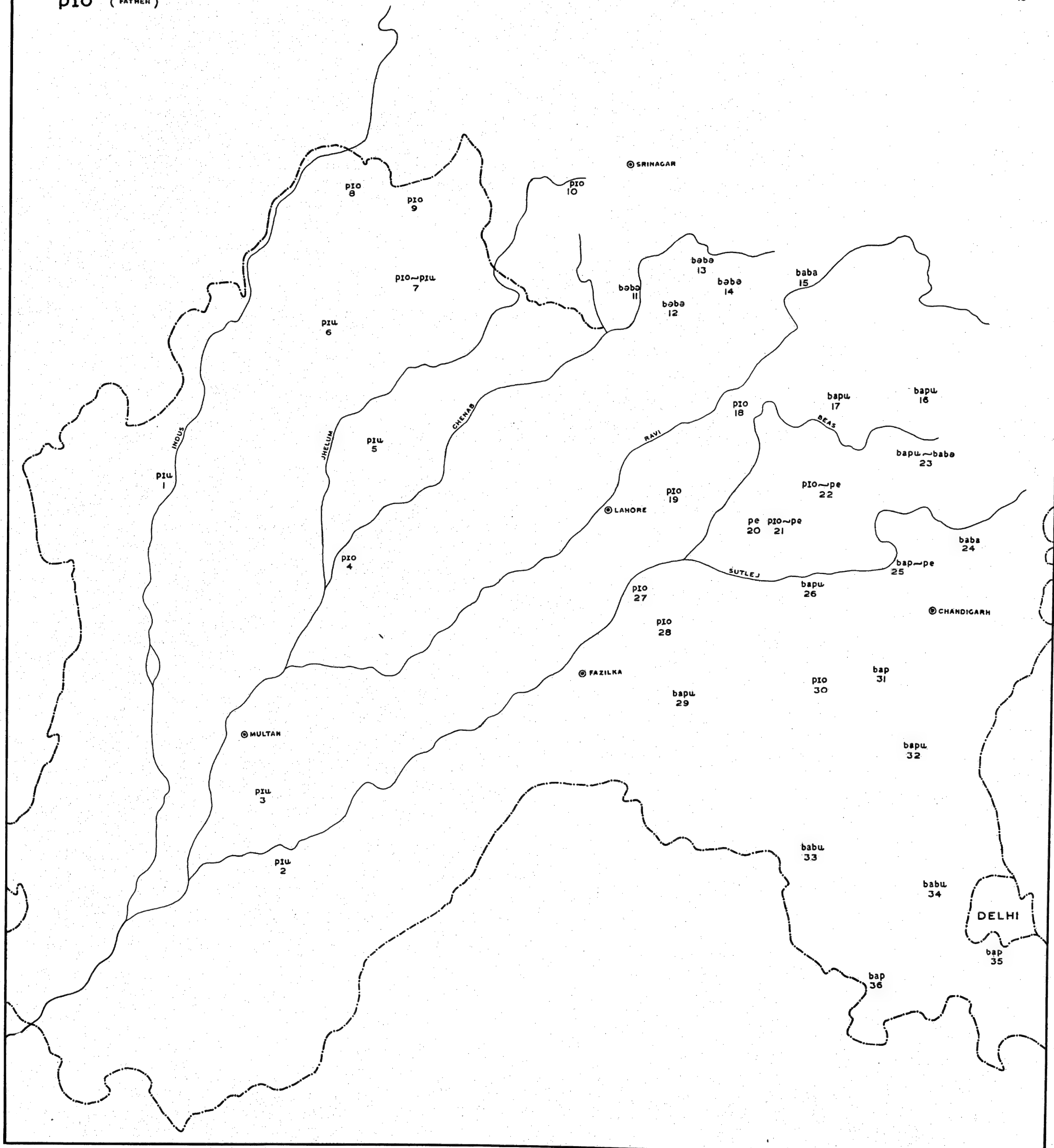


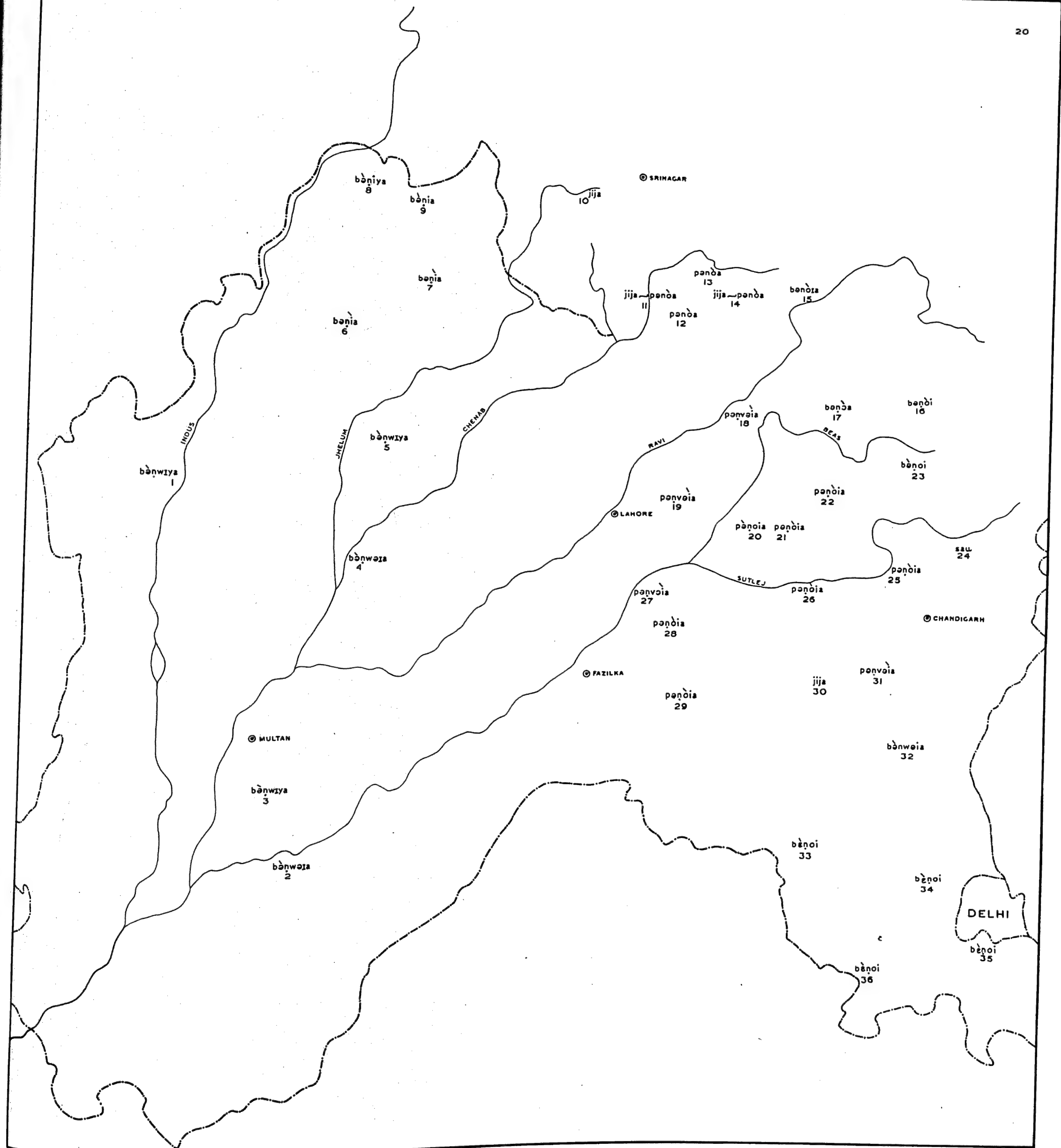


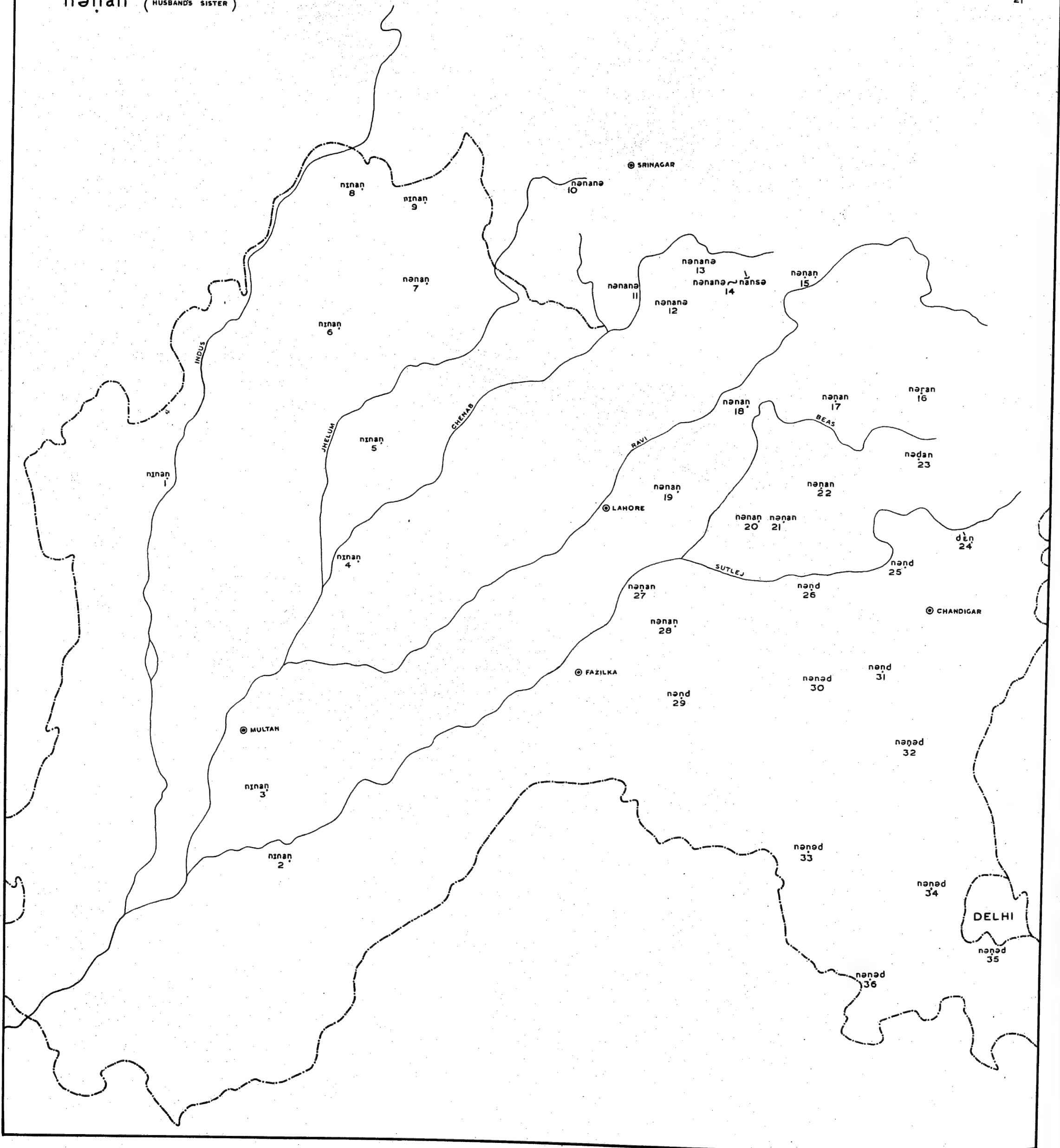




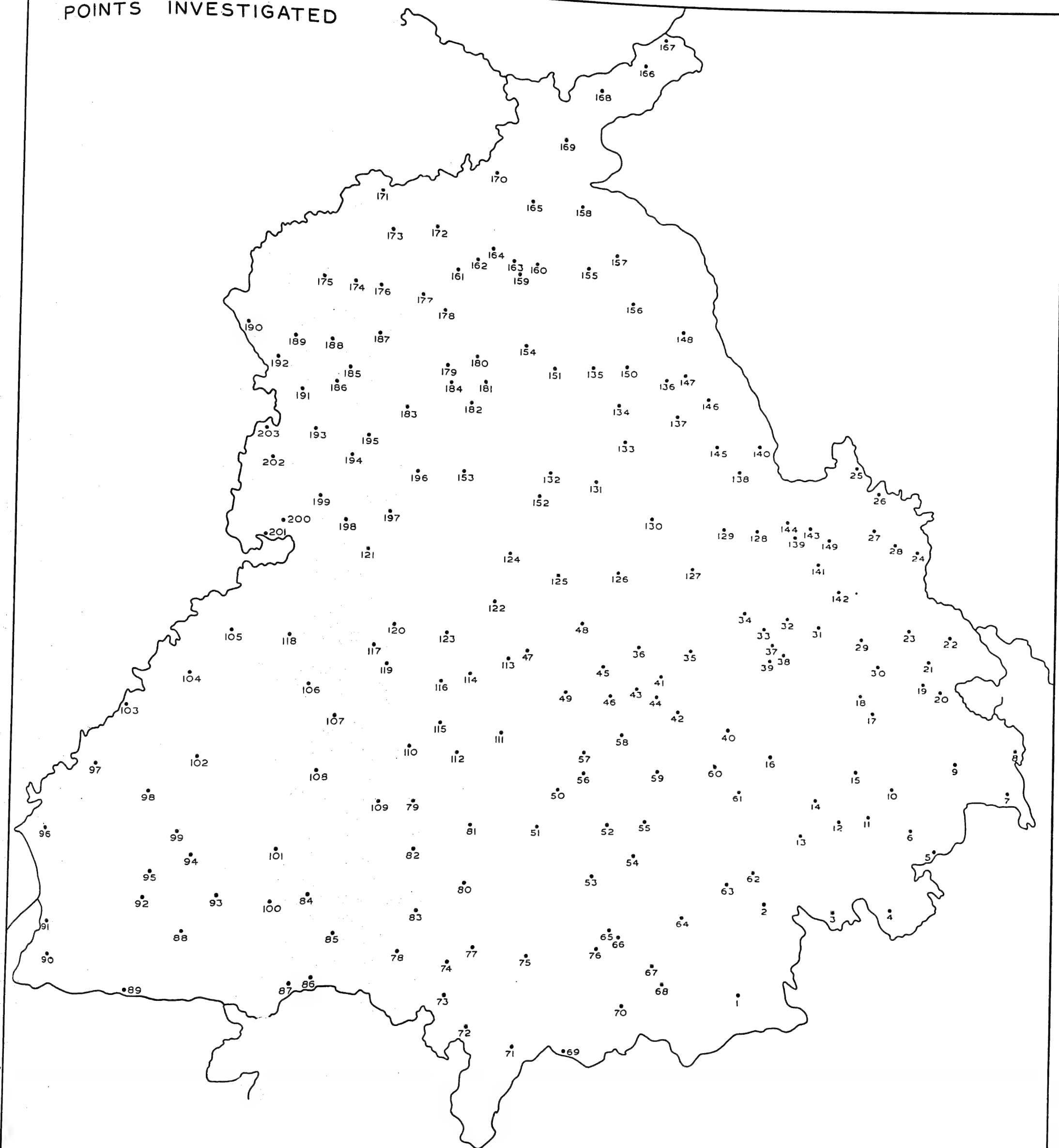




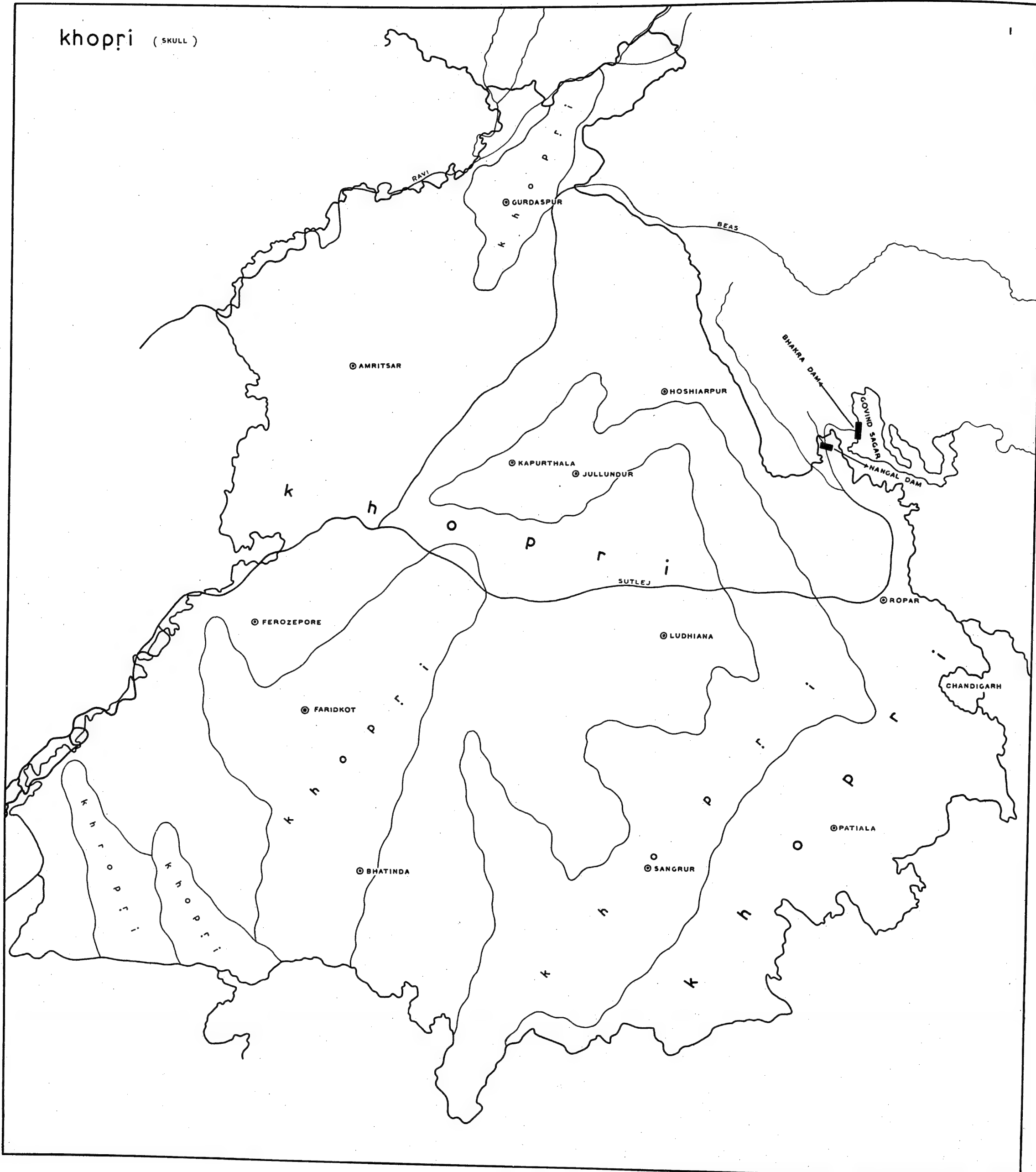


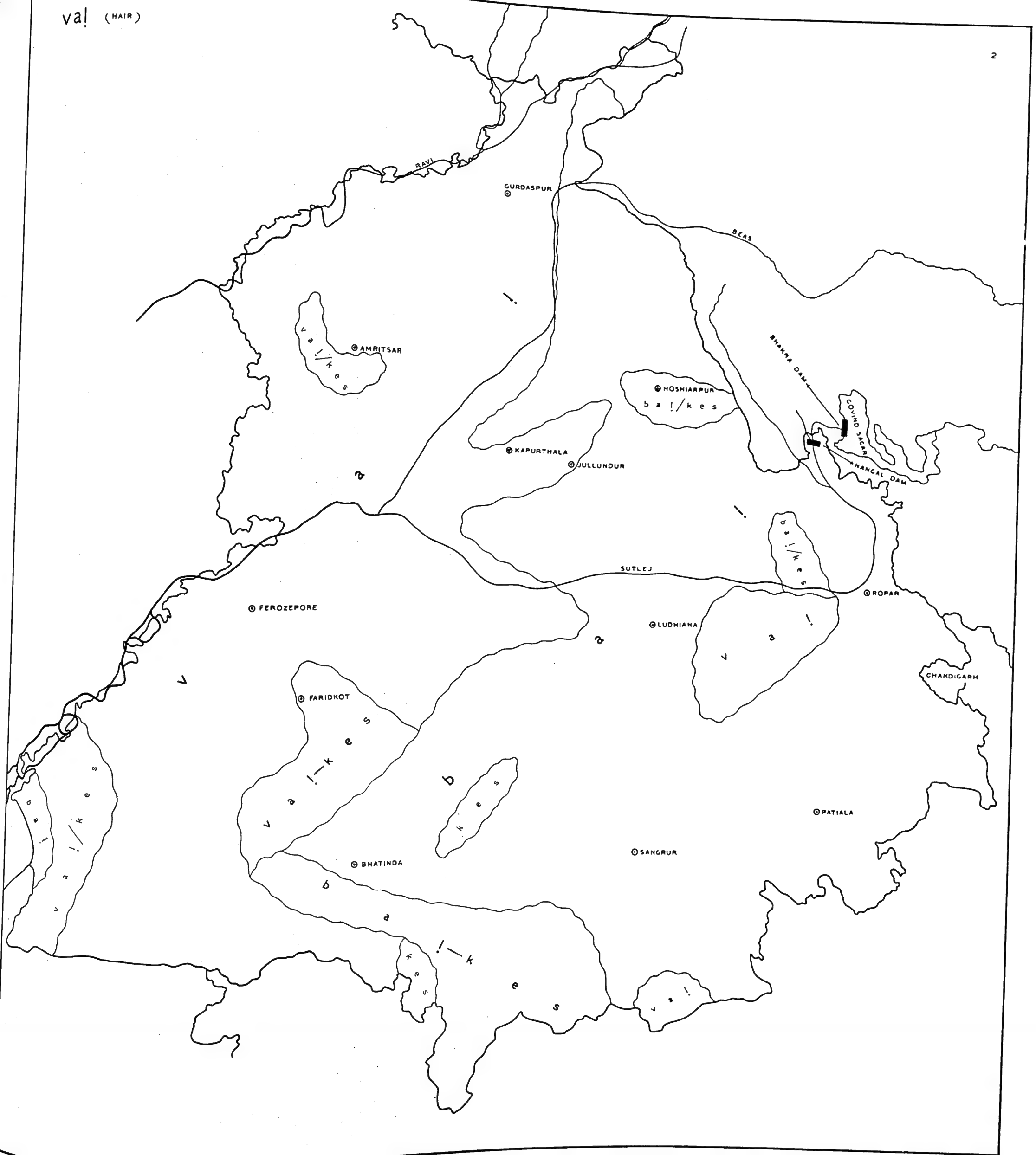


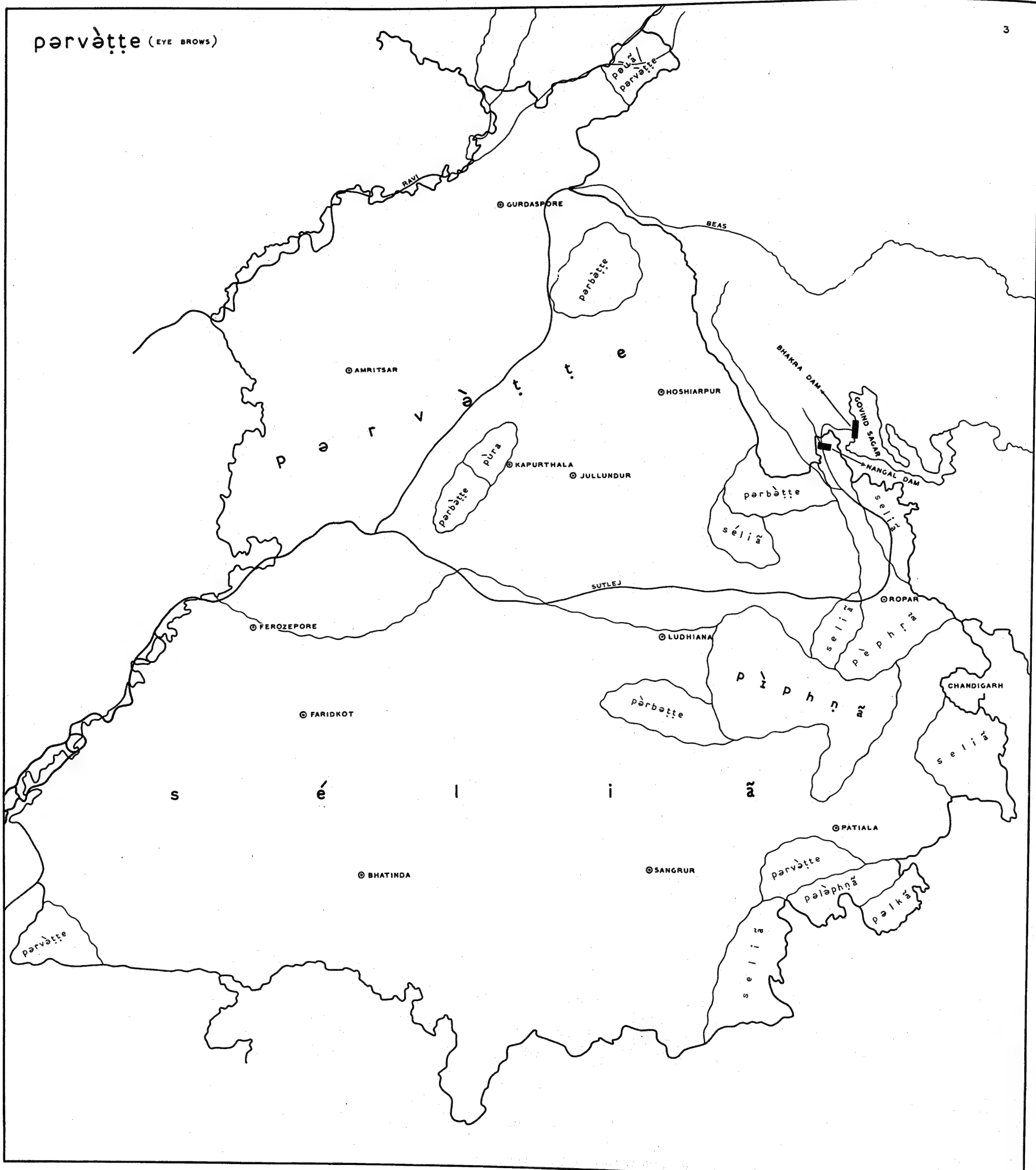
POINTS INVESTIGATED

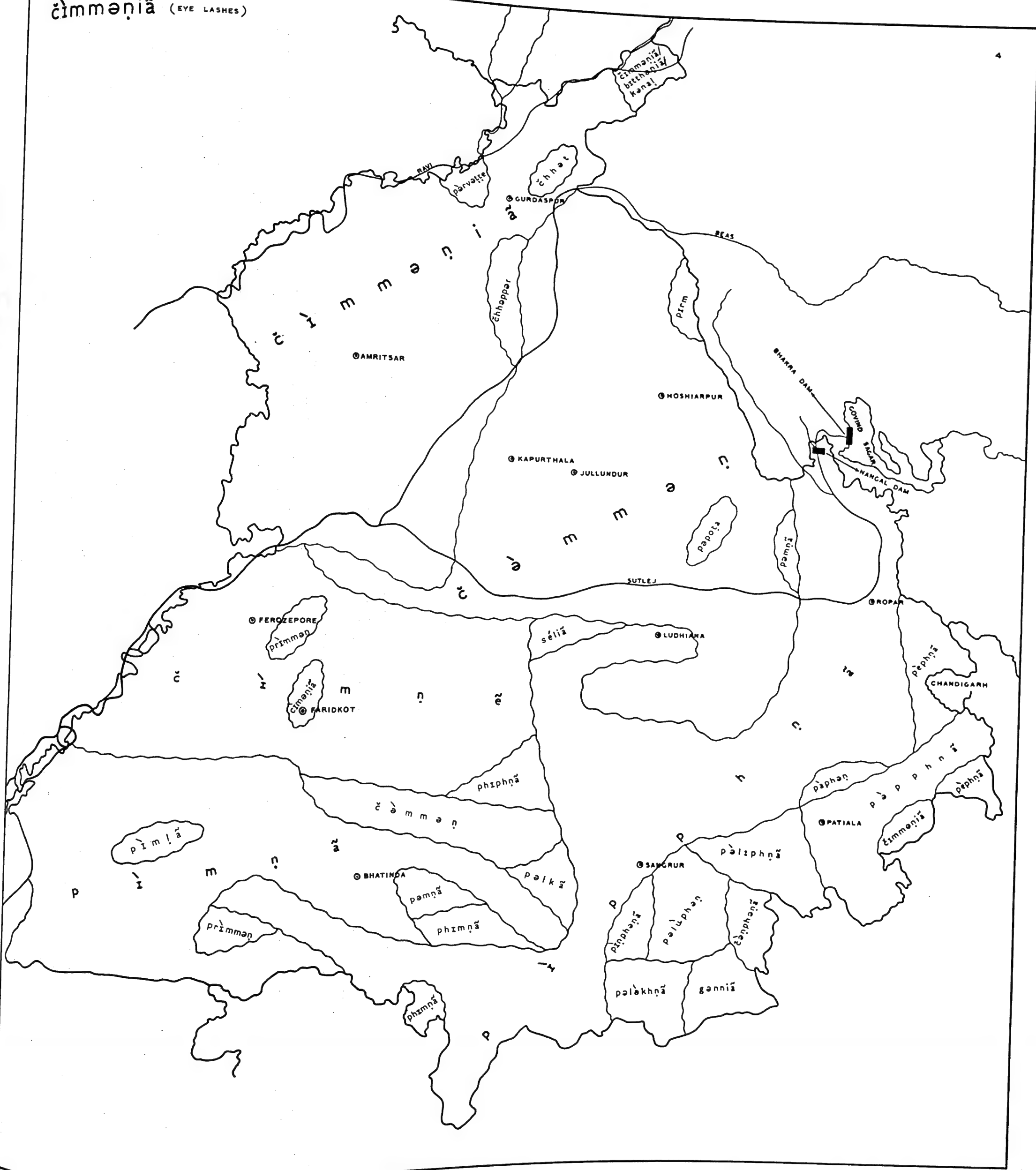


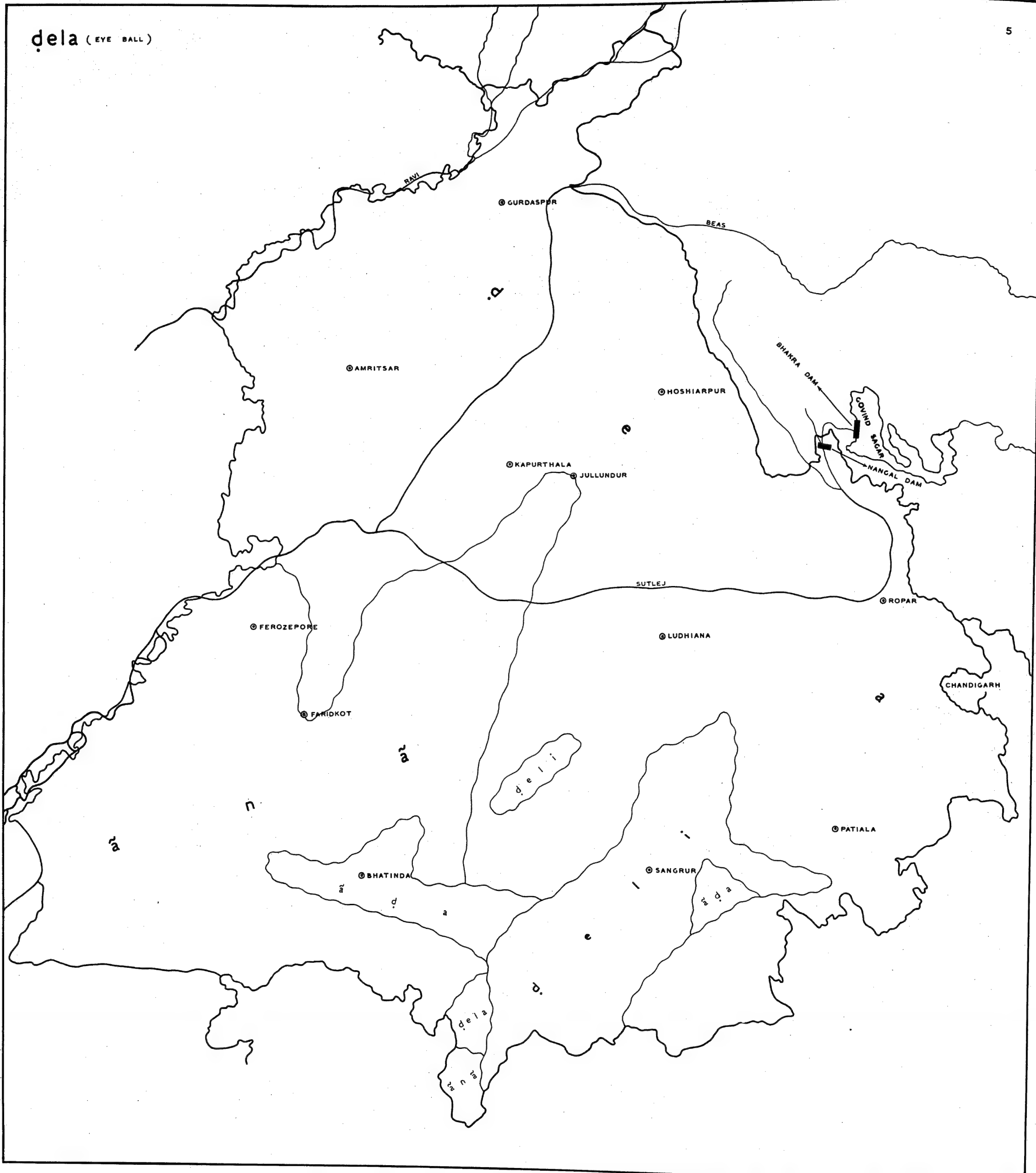
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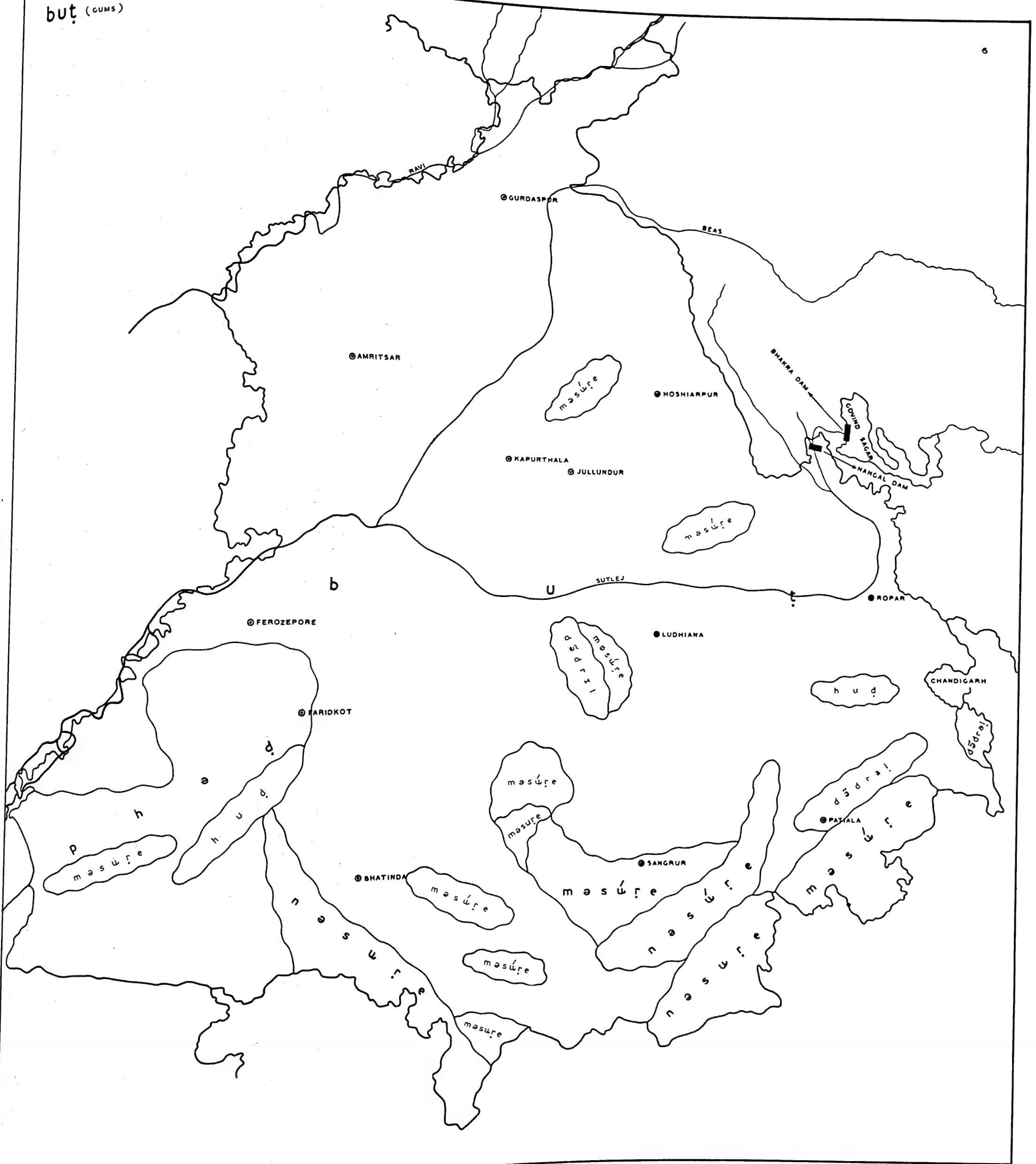


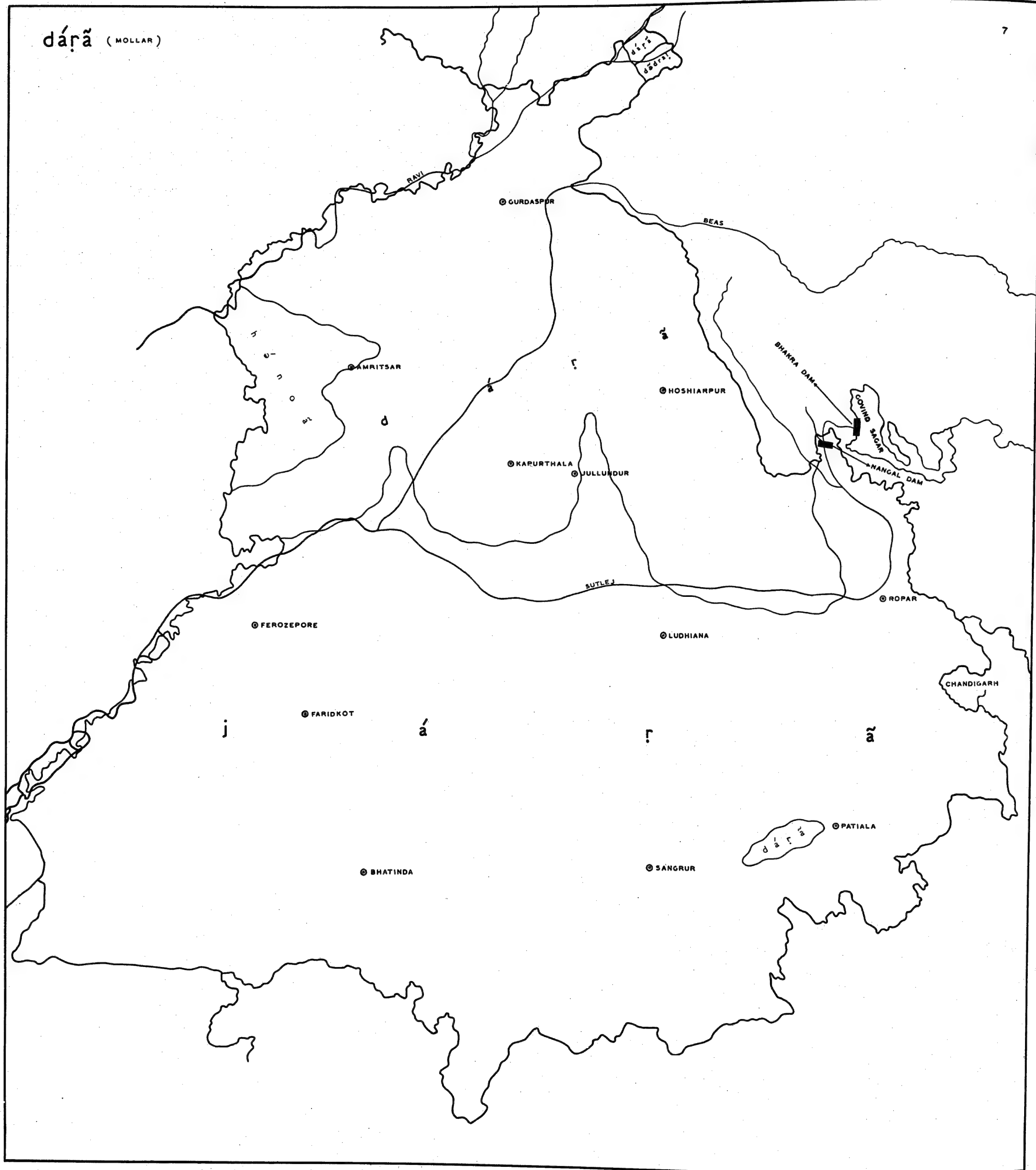


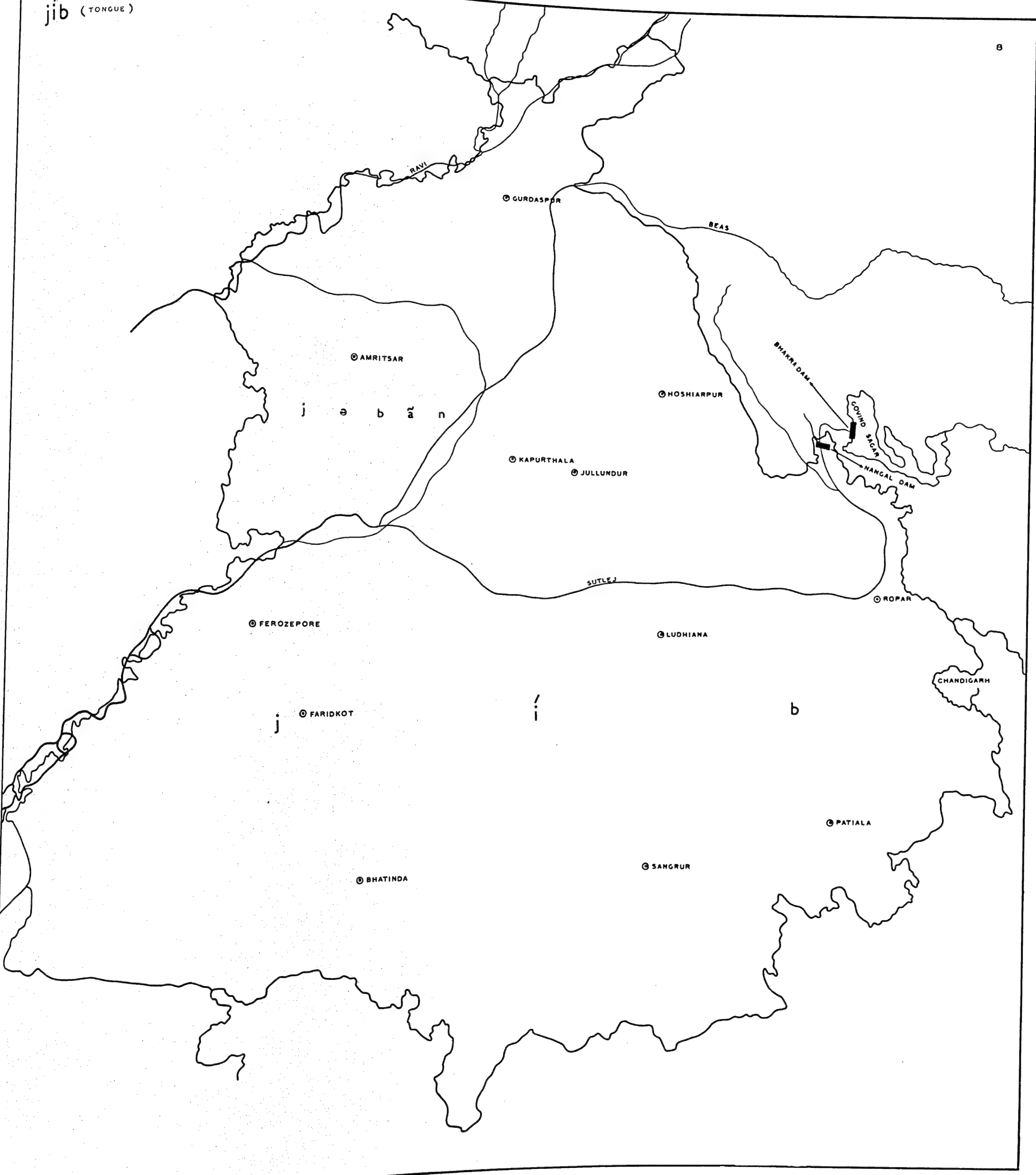


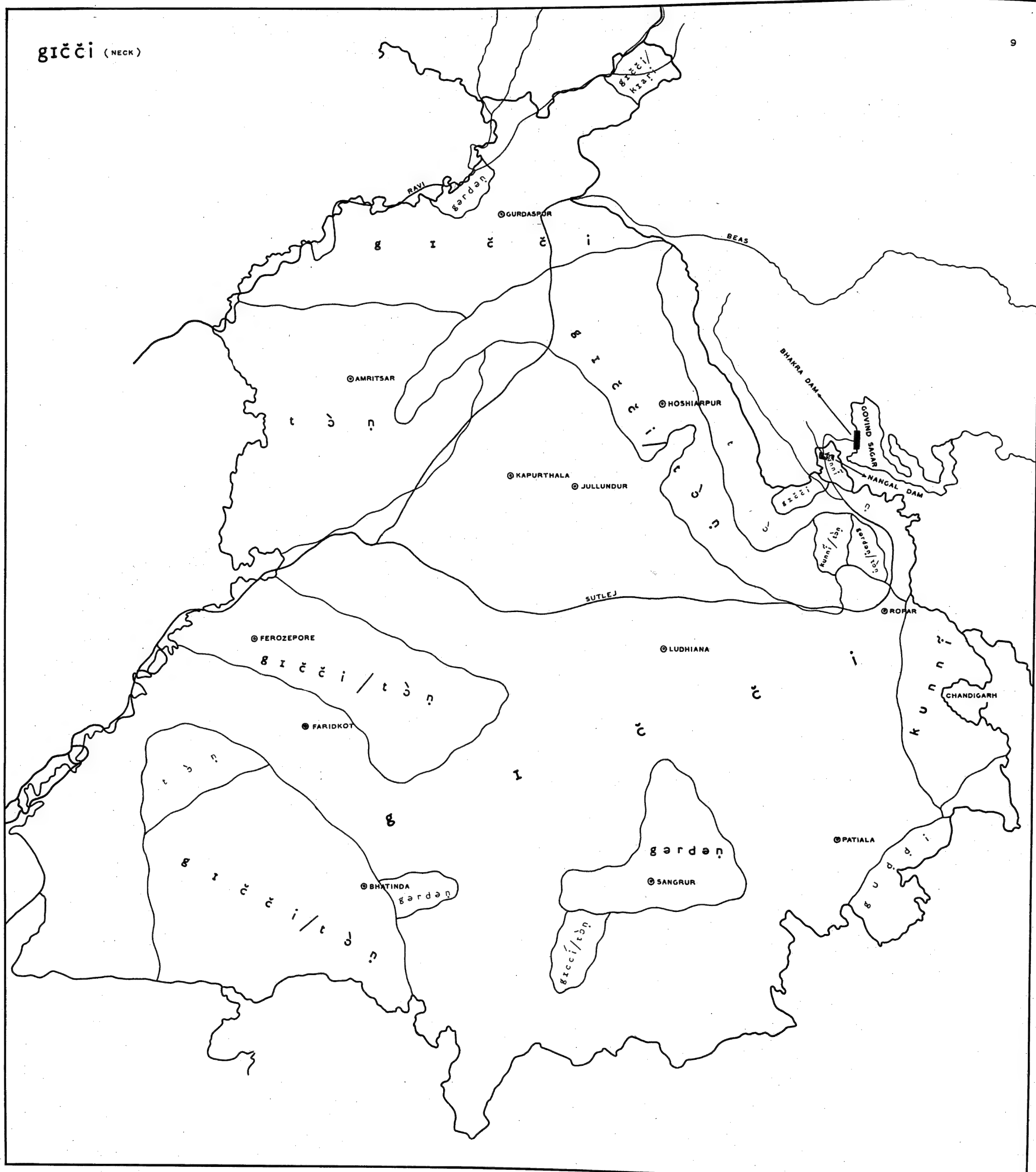


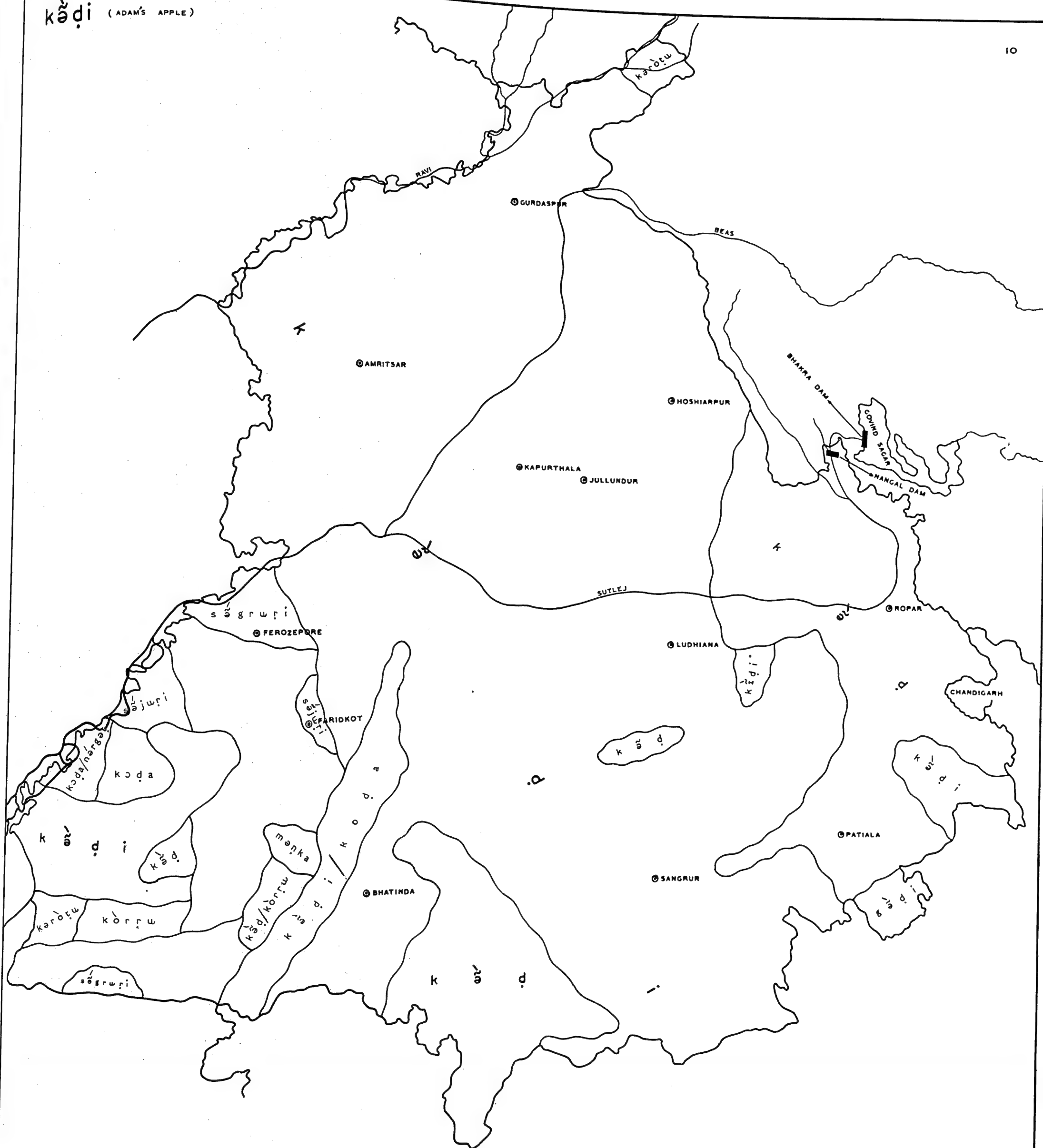






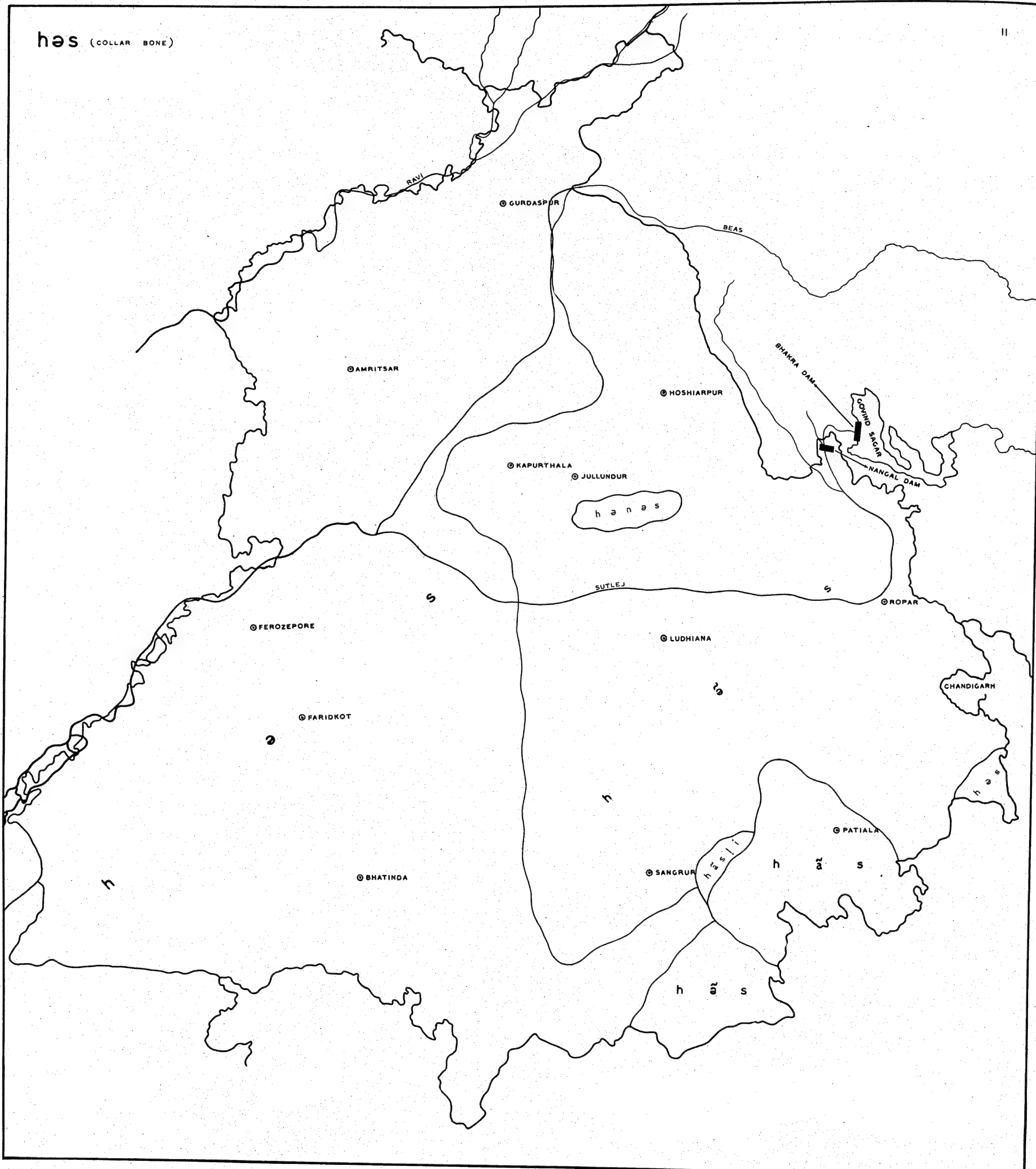


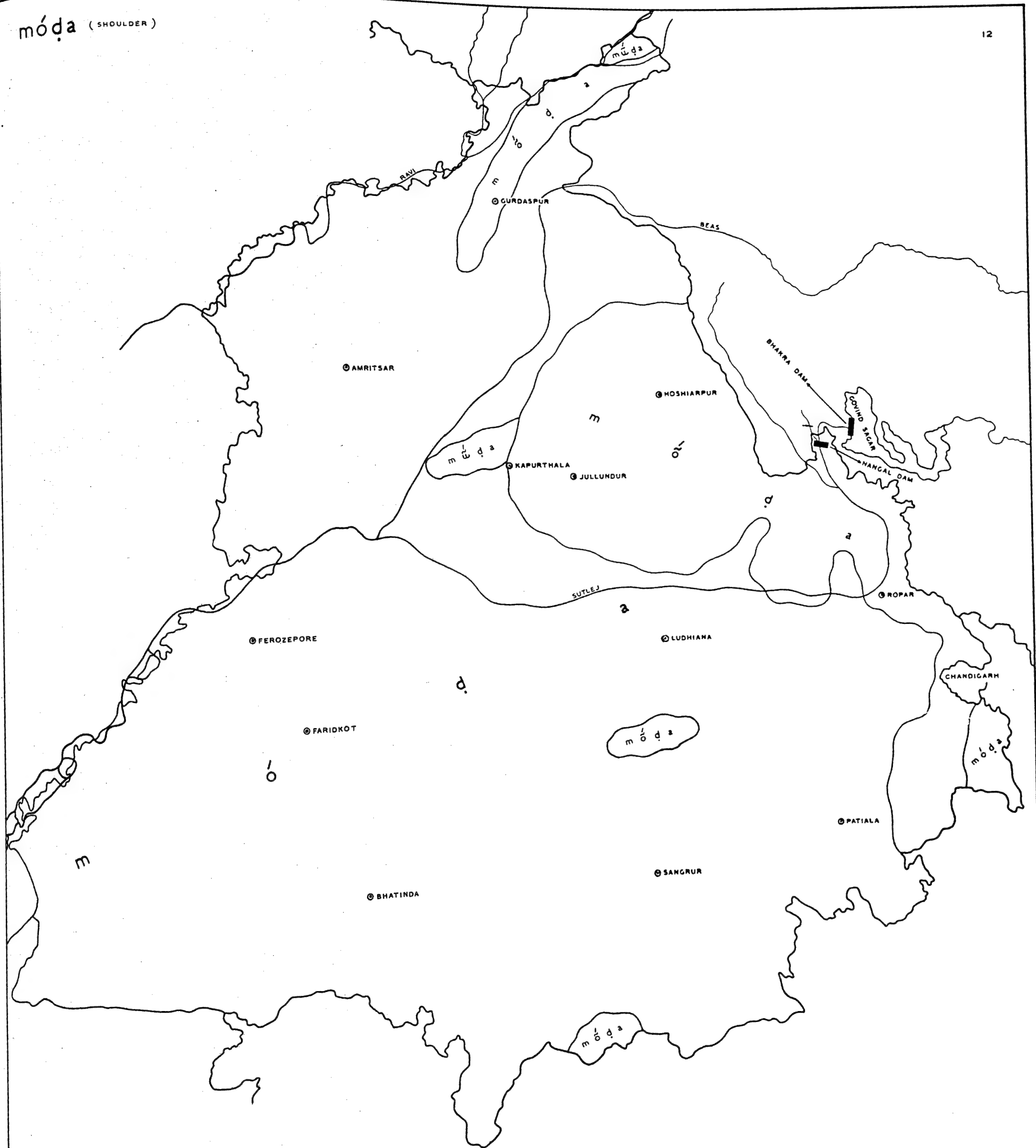


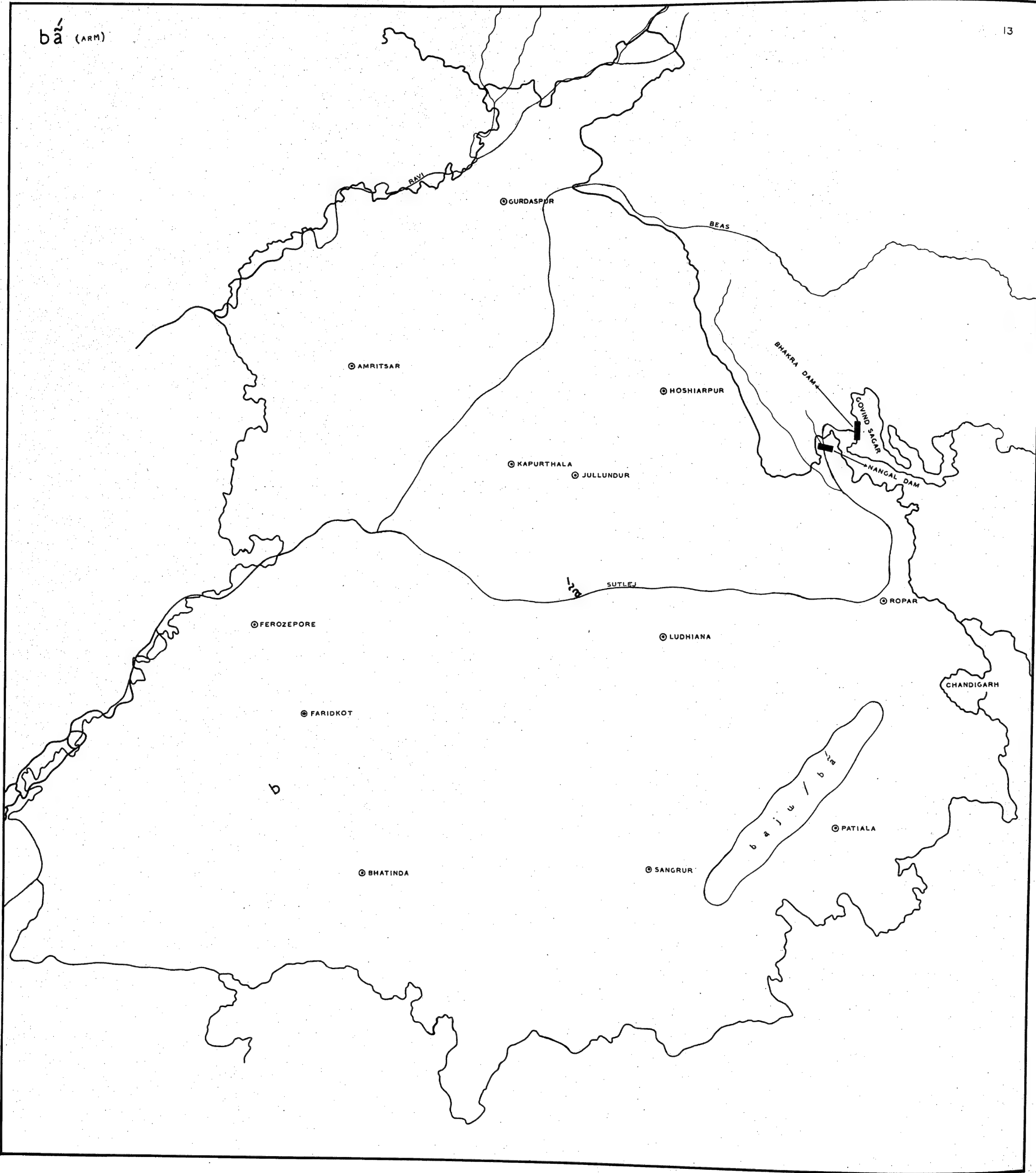


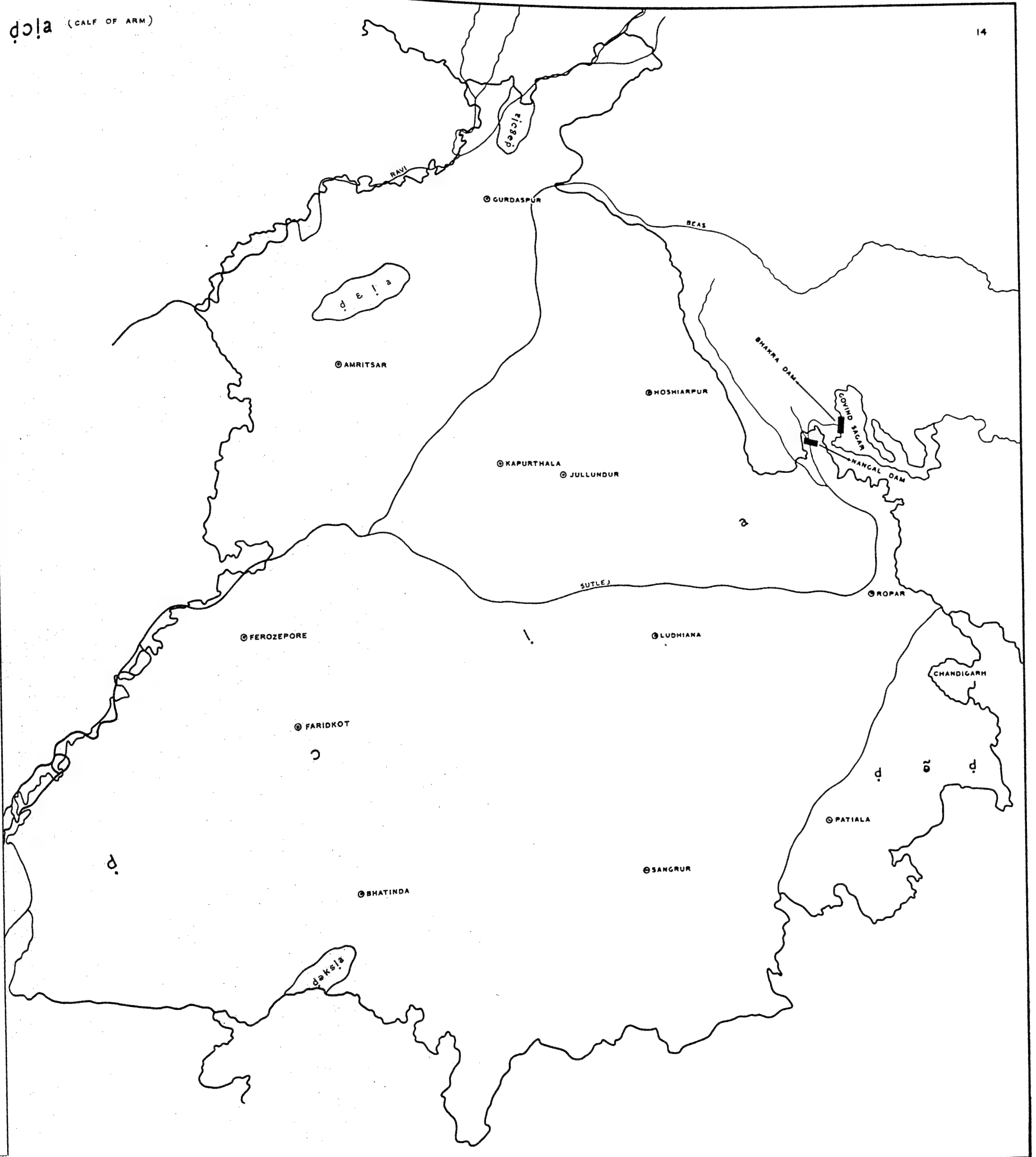
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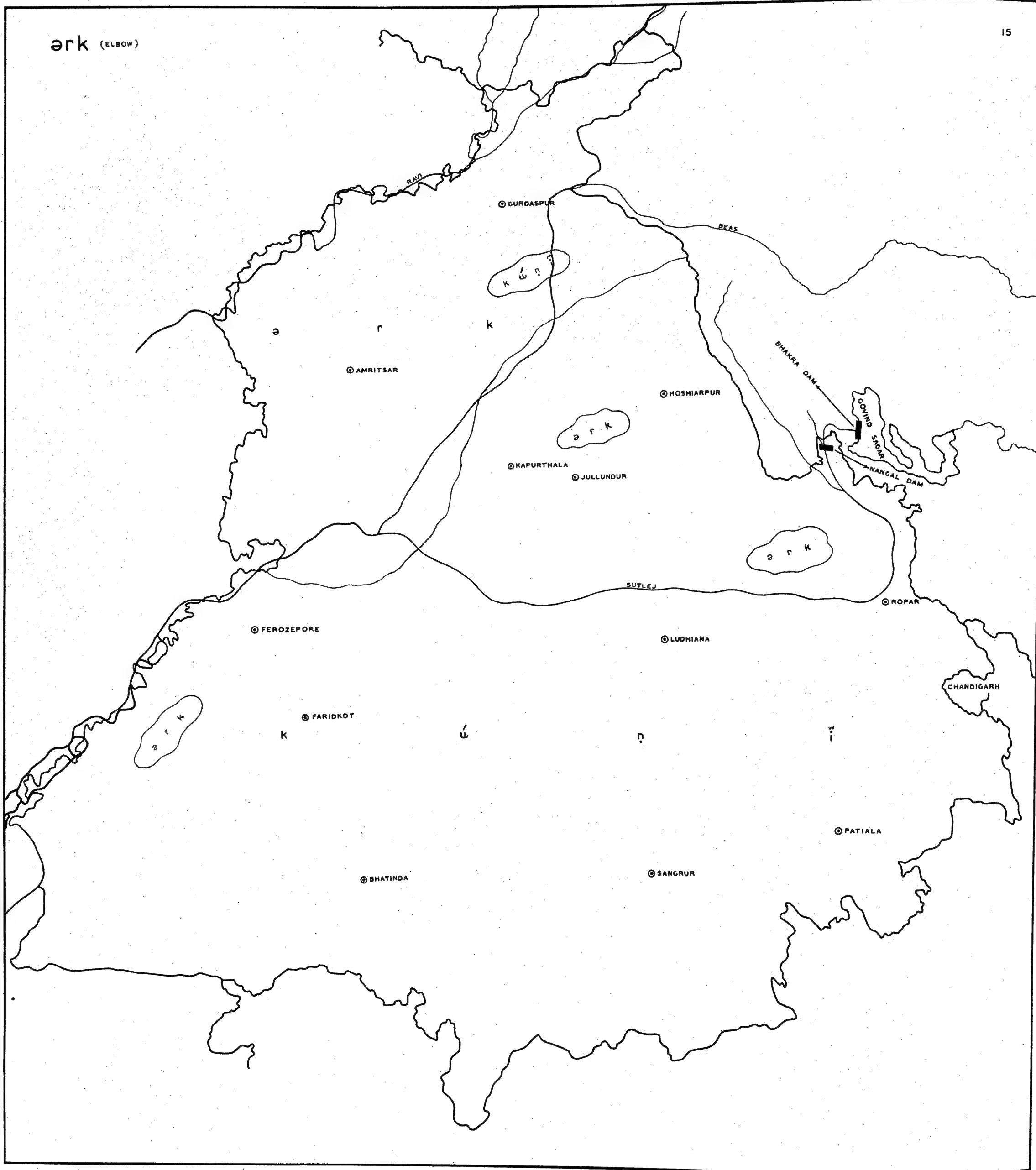
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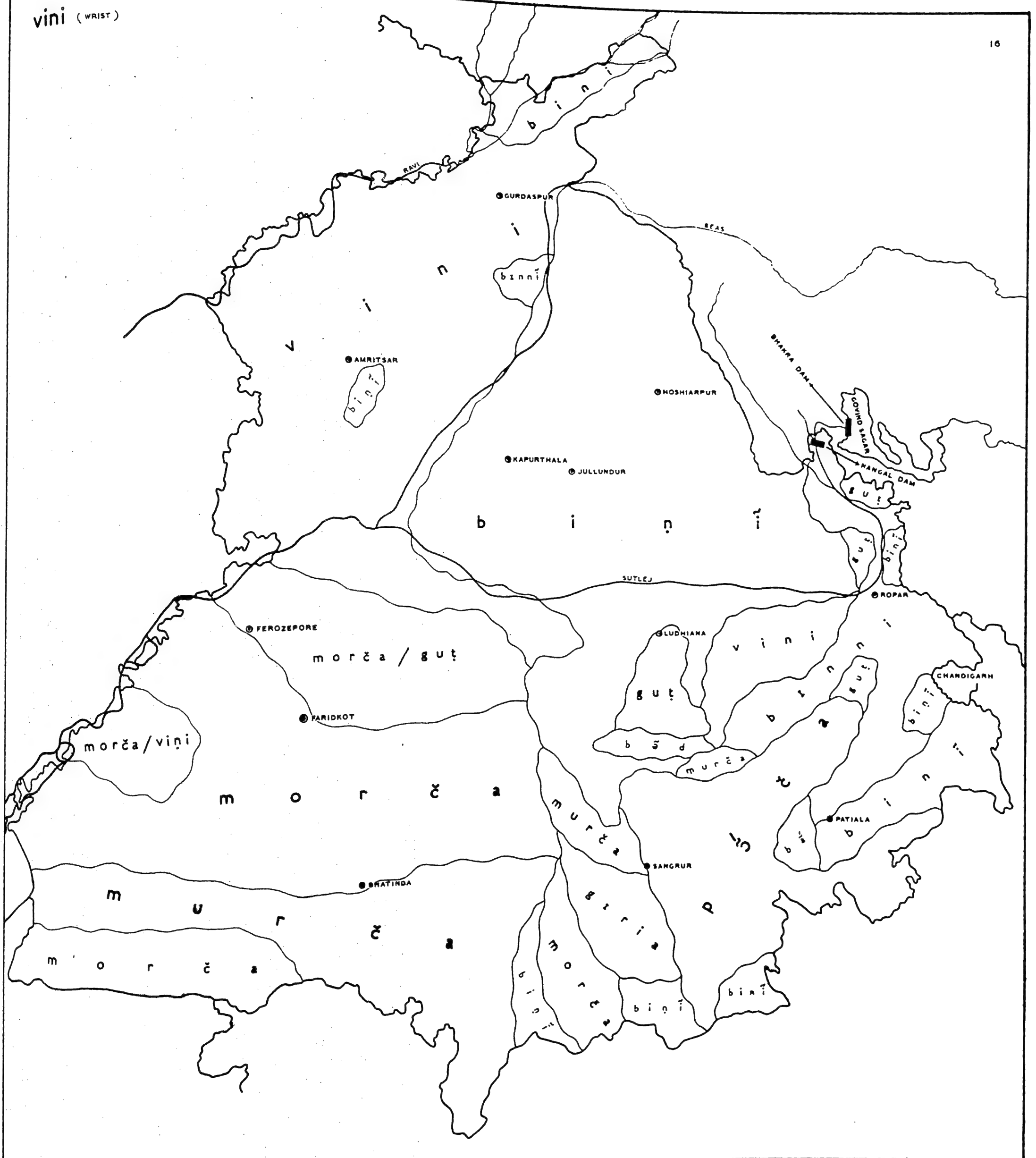




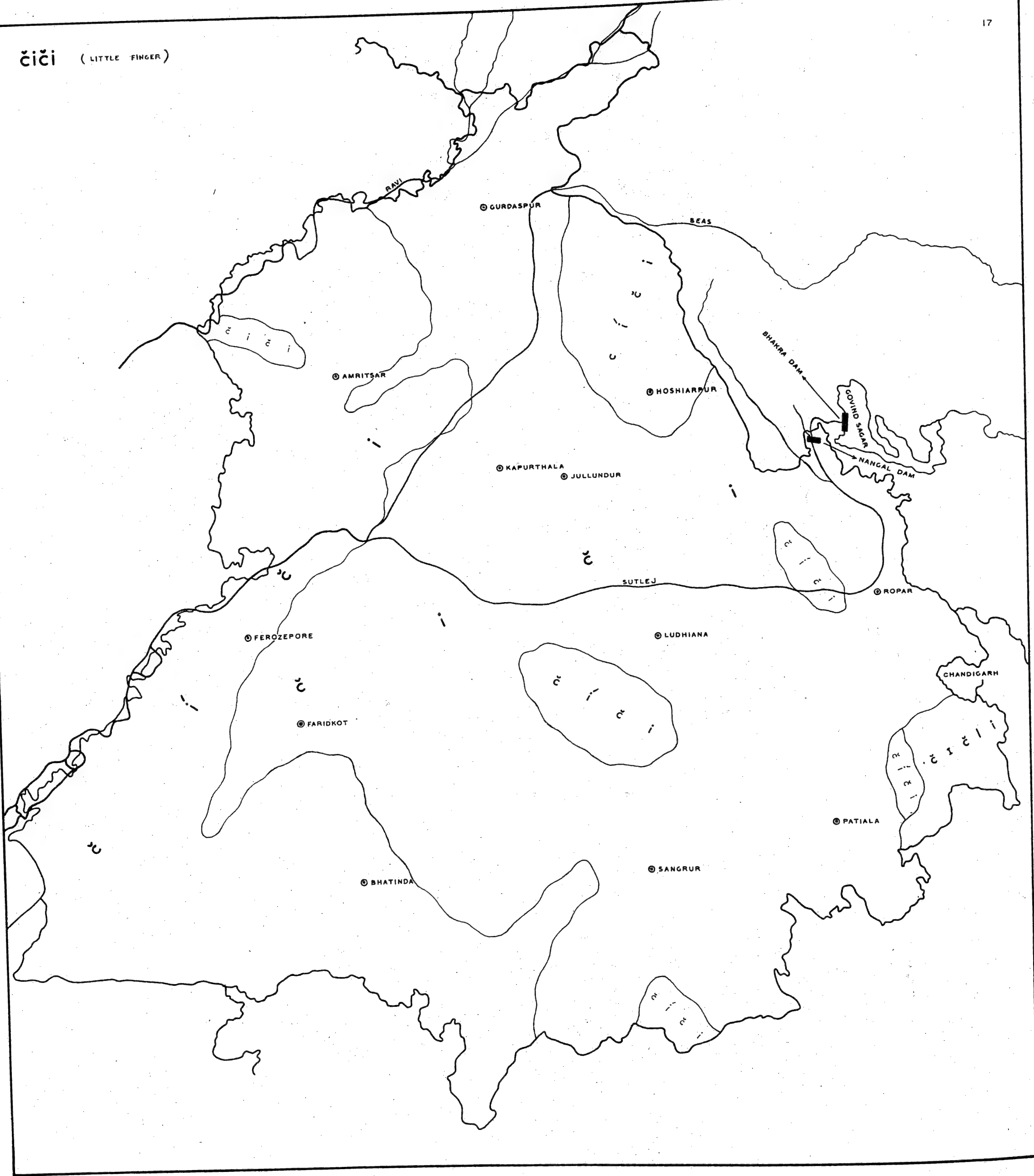


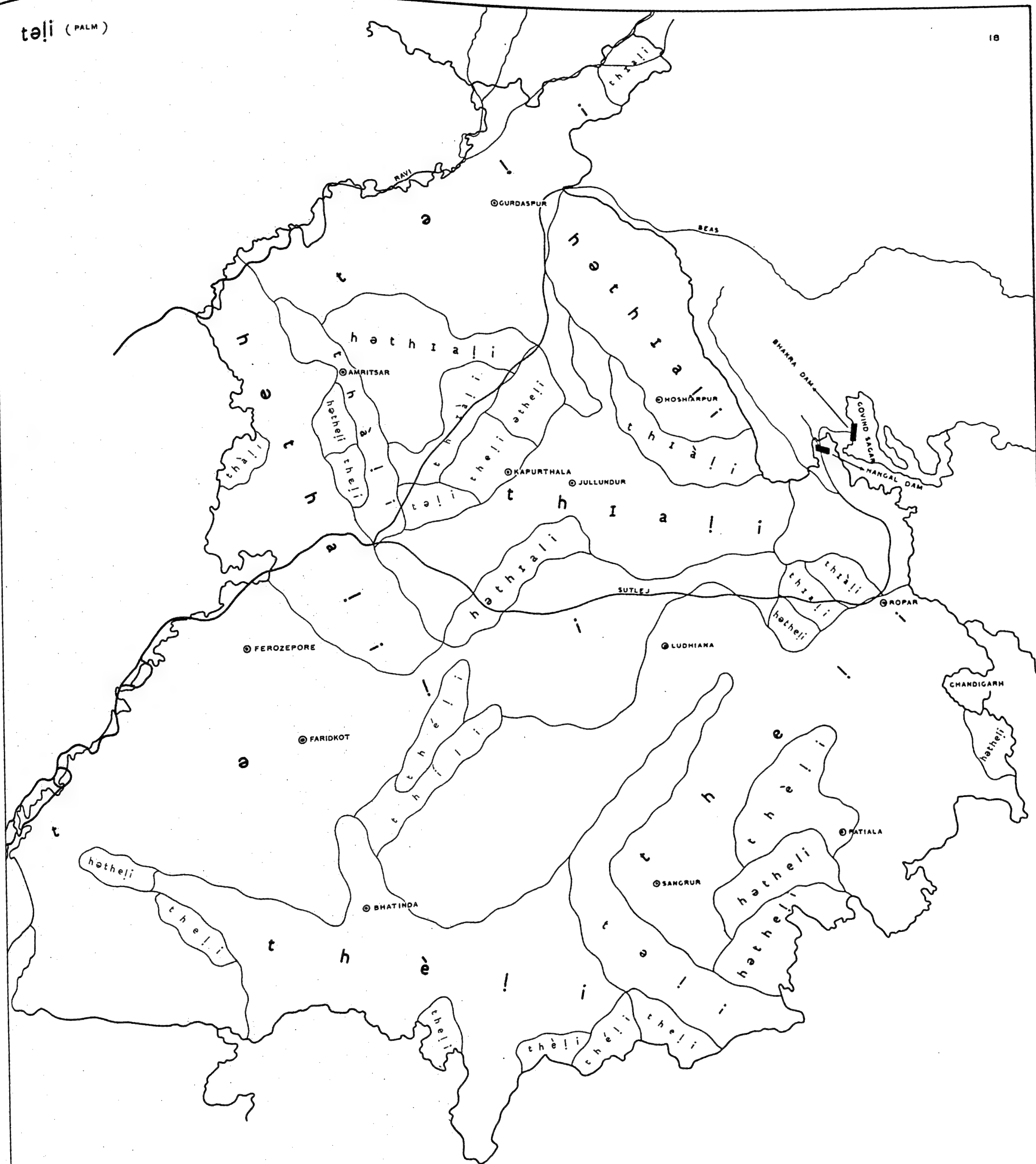


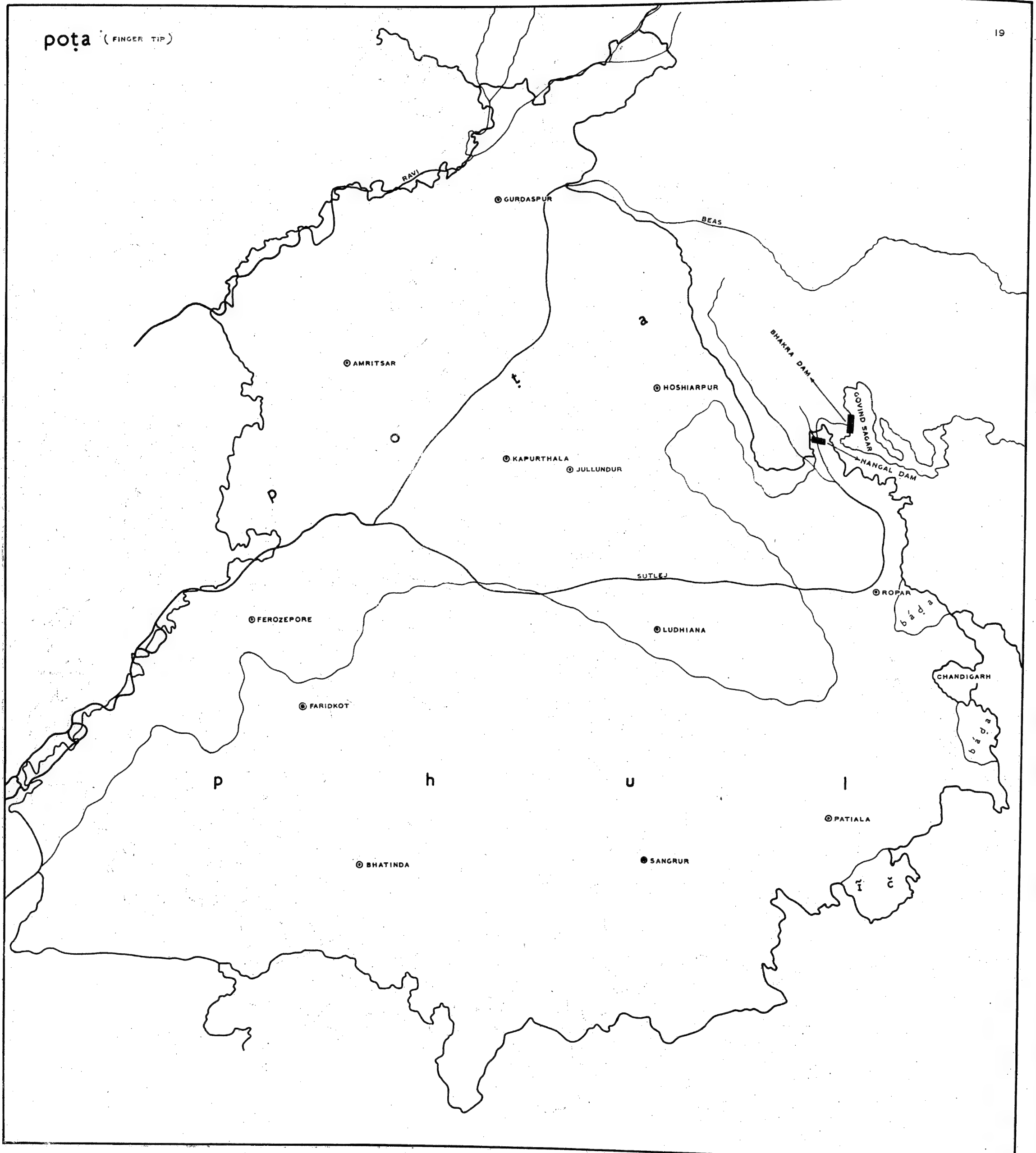


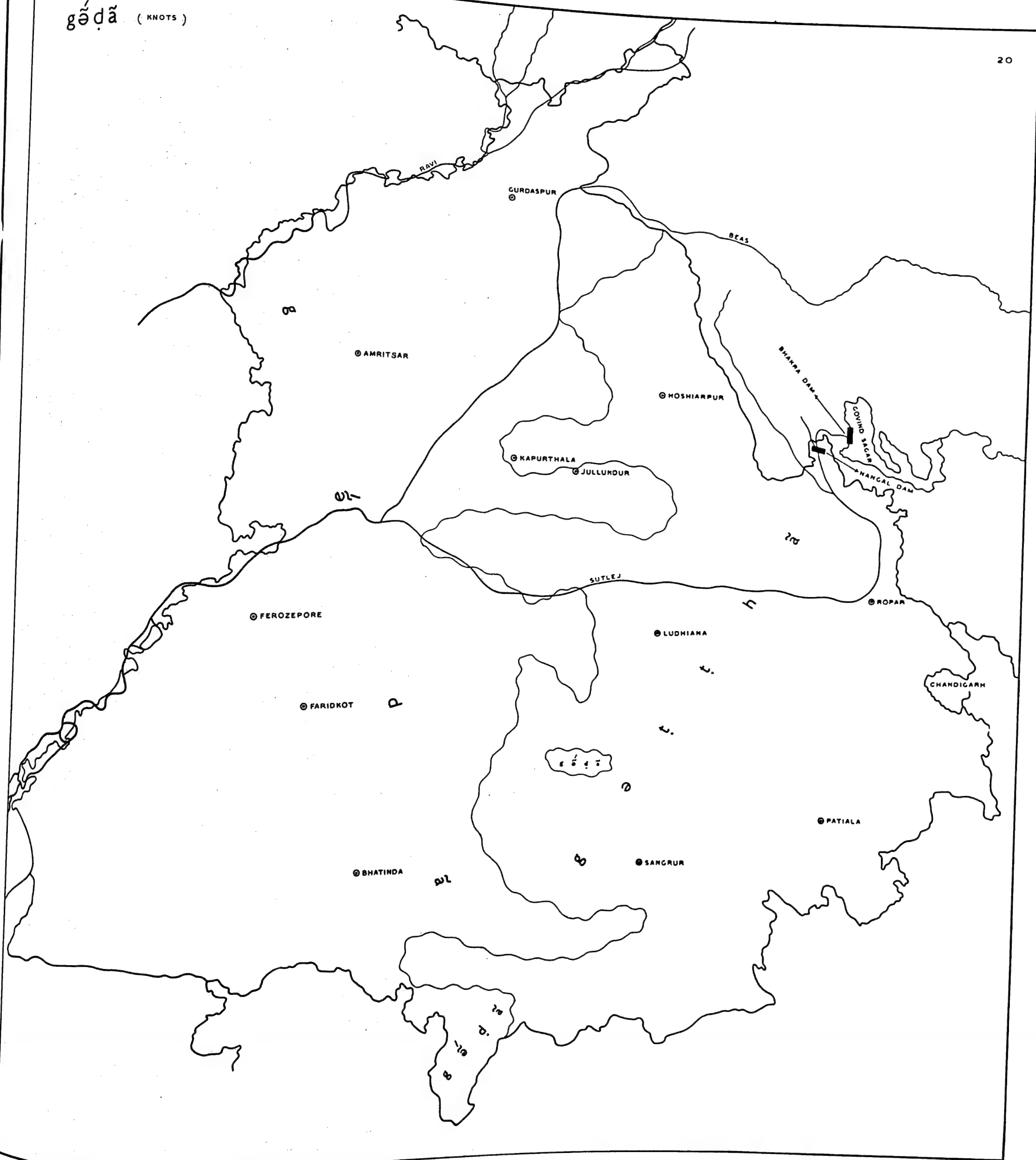


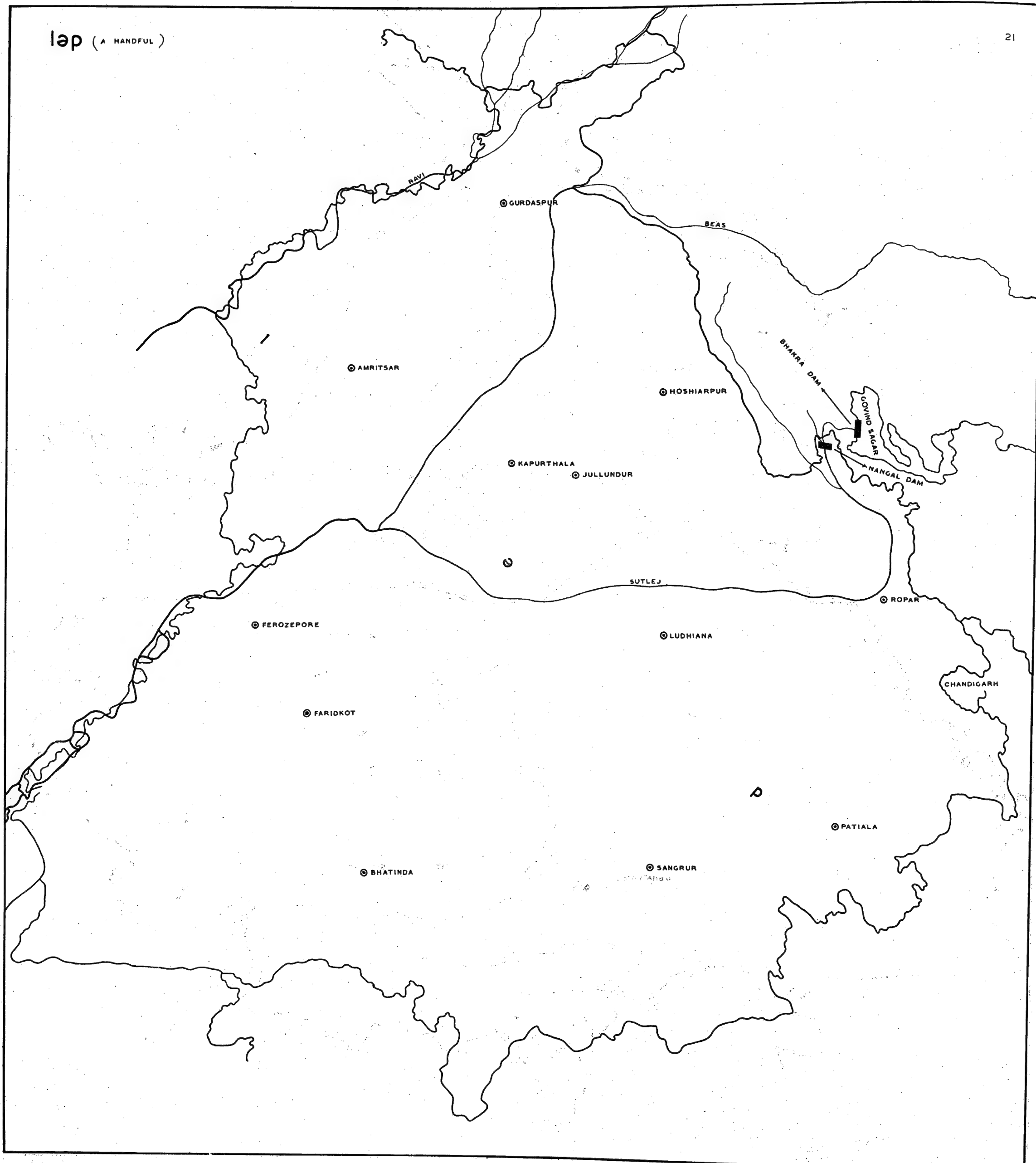
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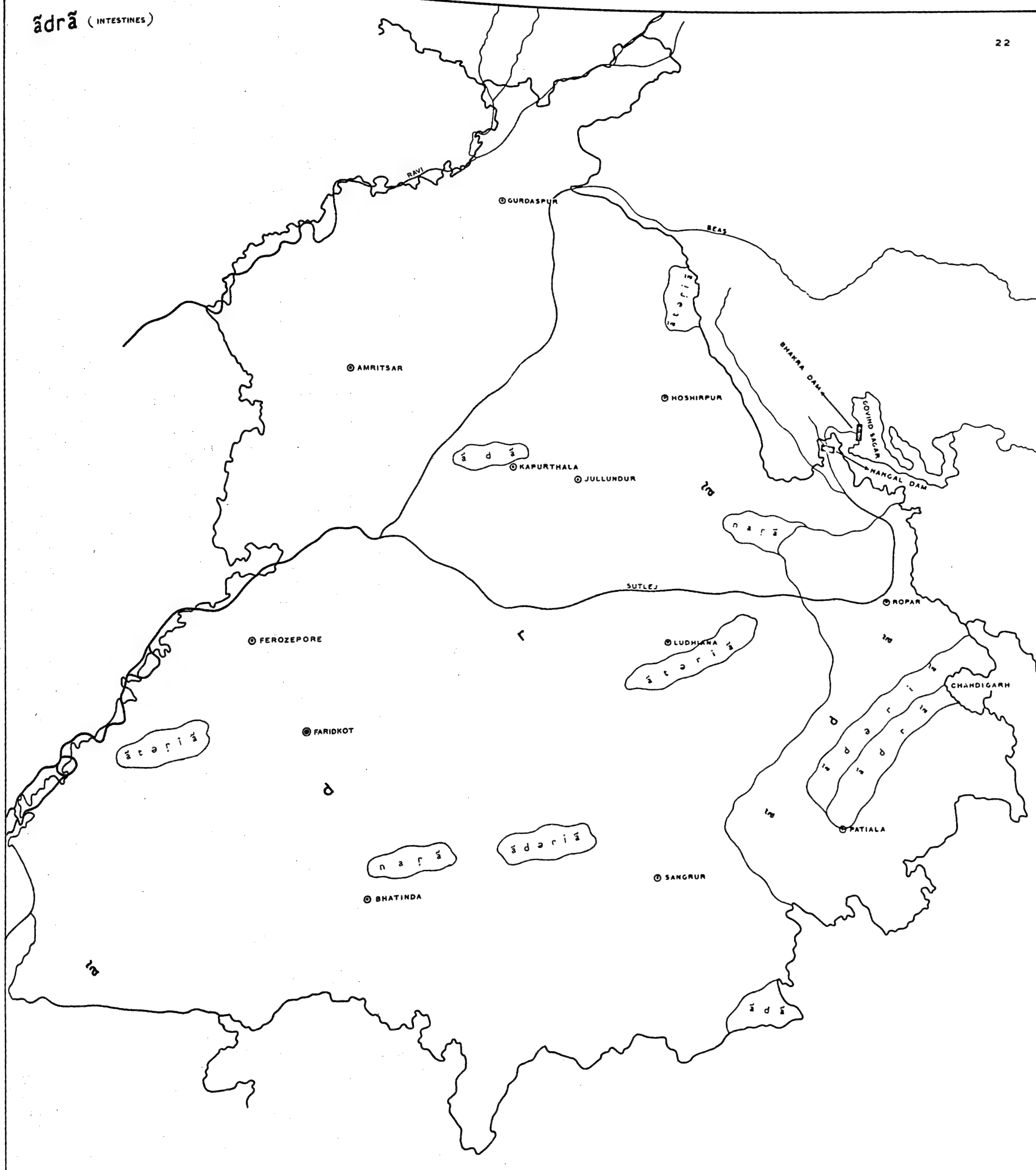


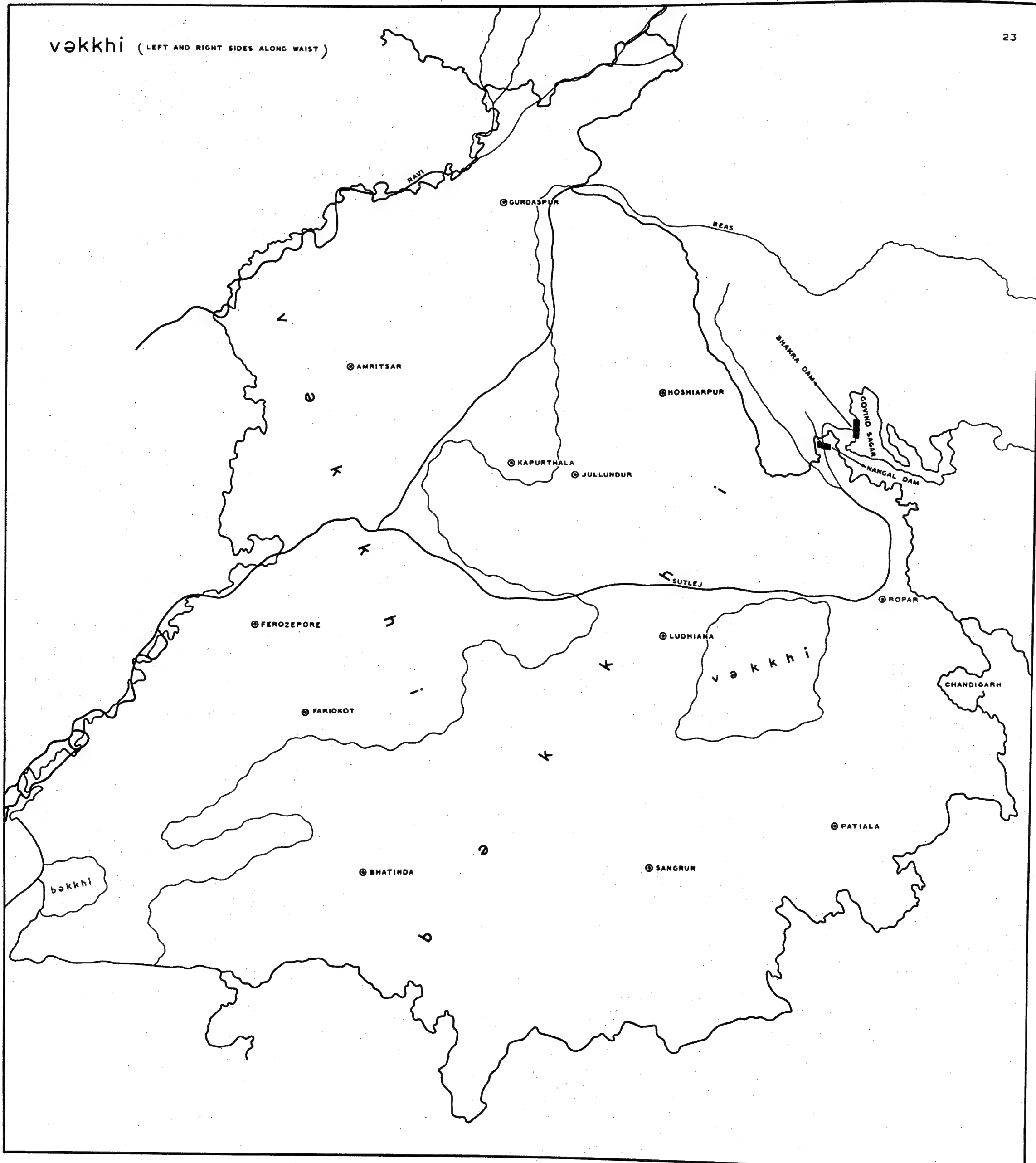


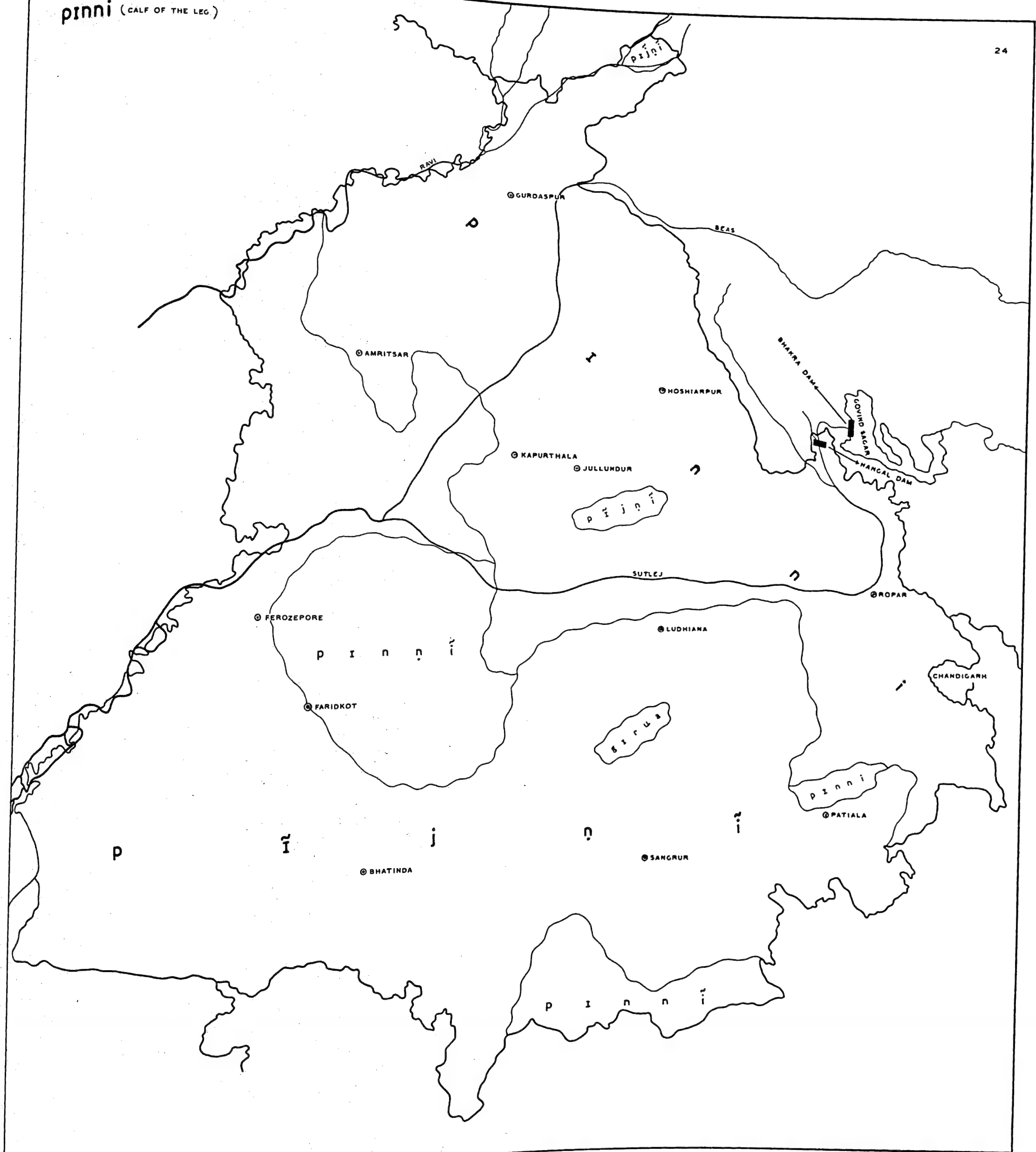


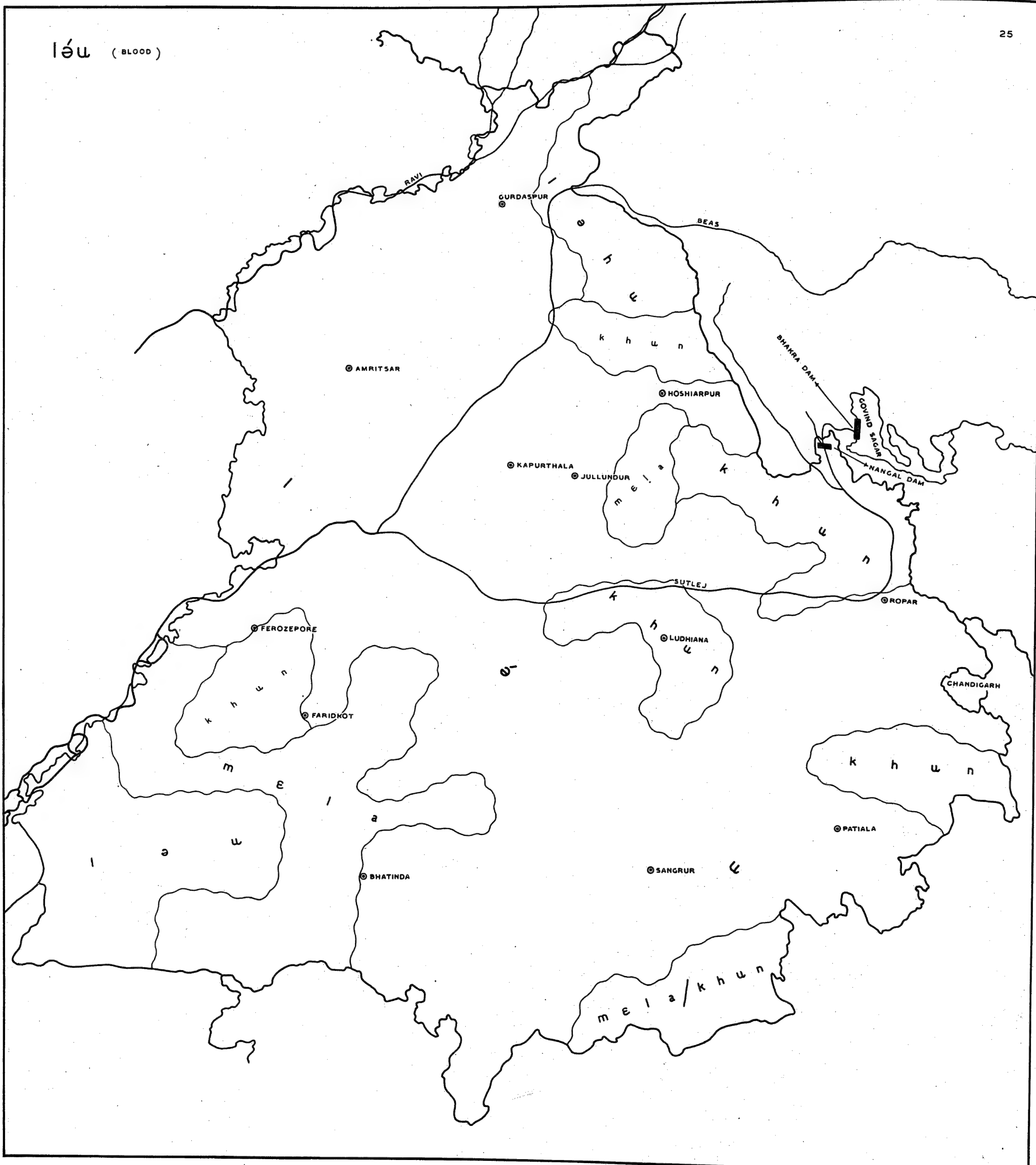


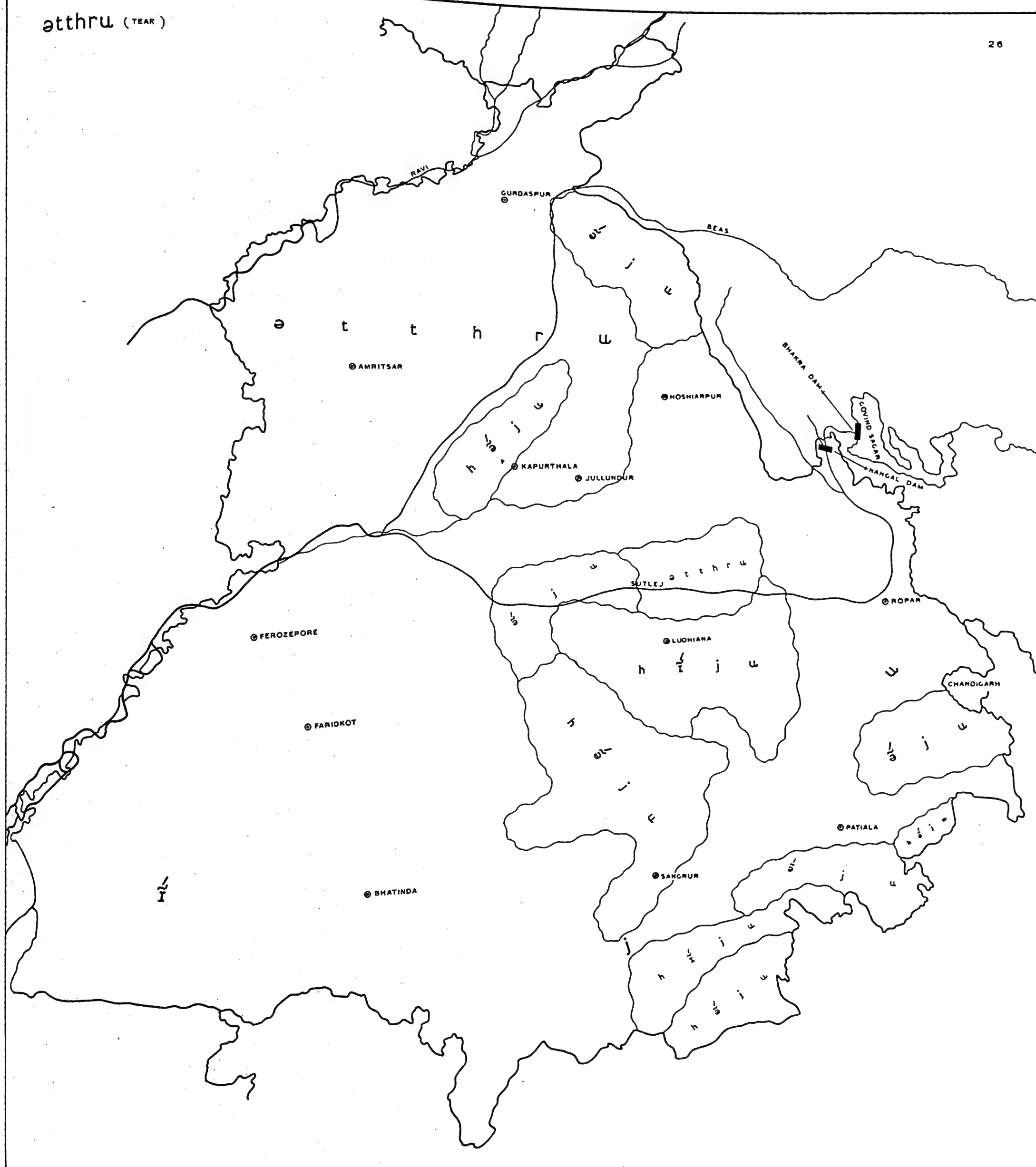




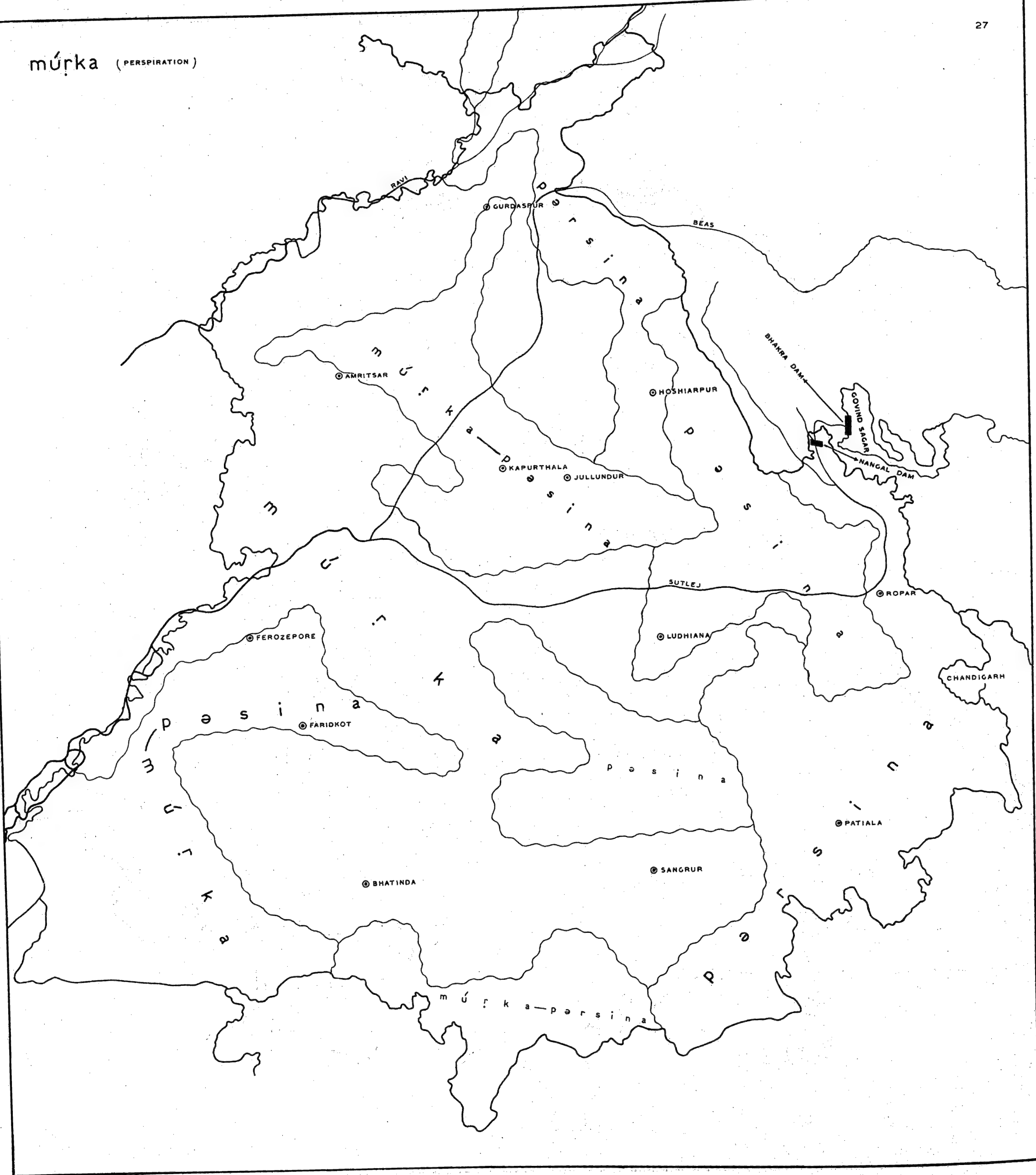


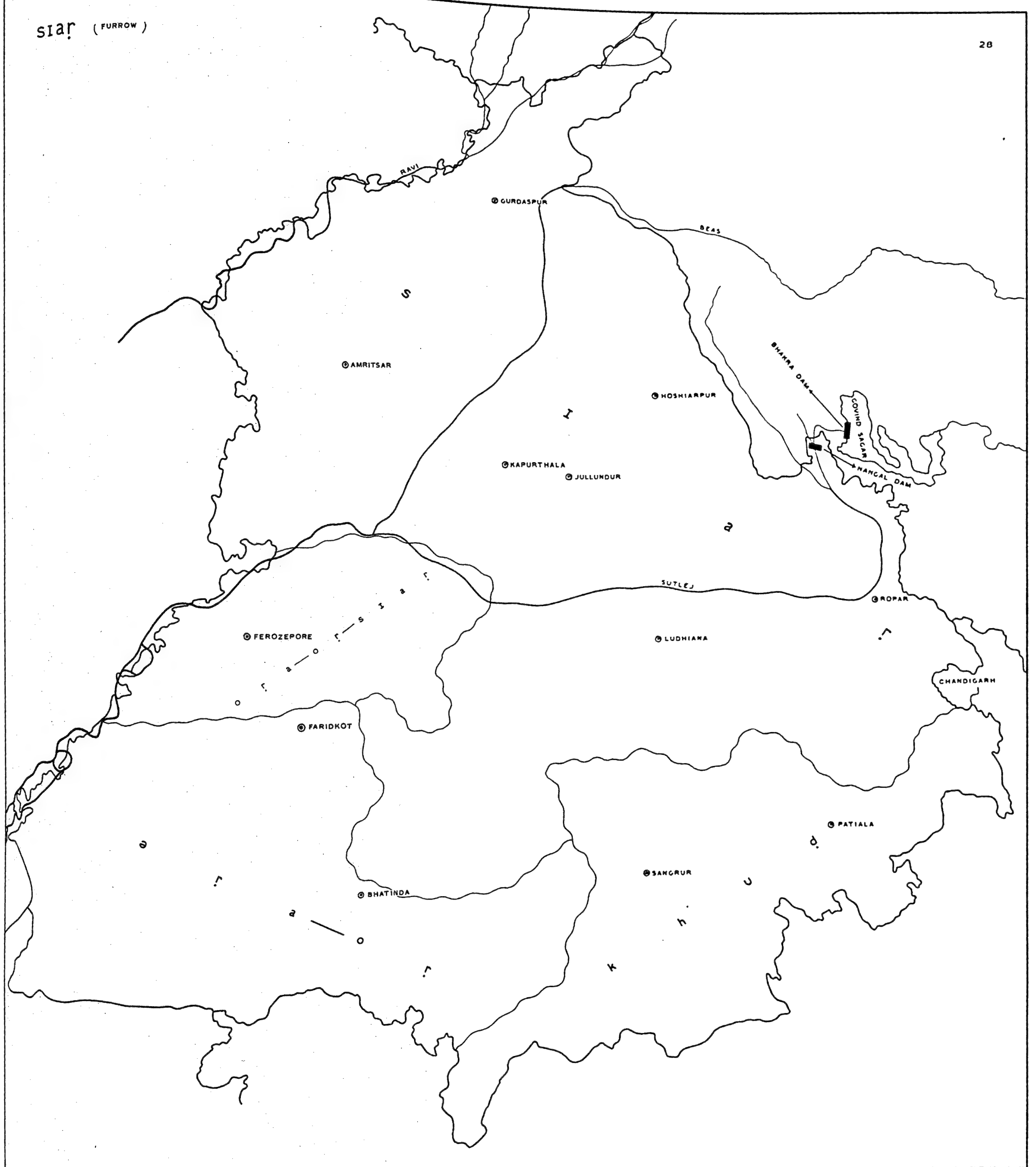


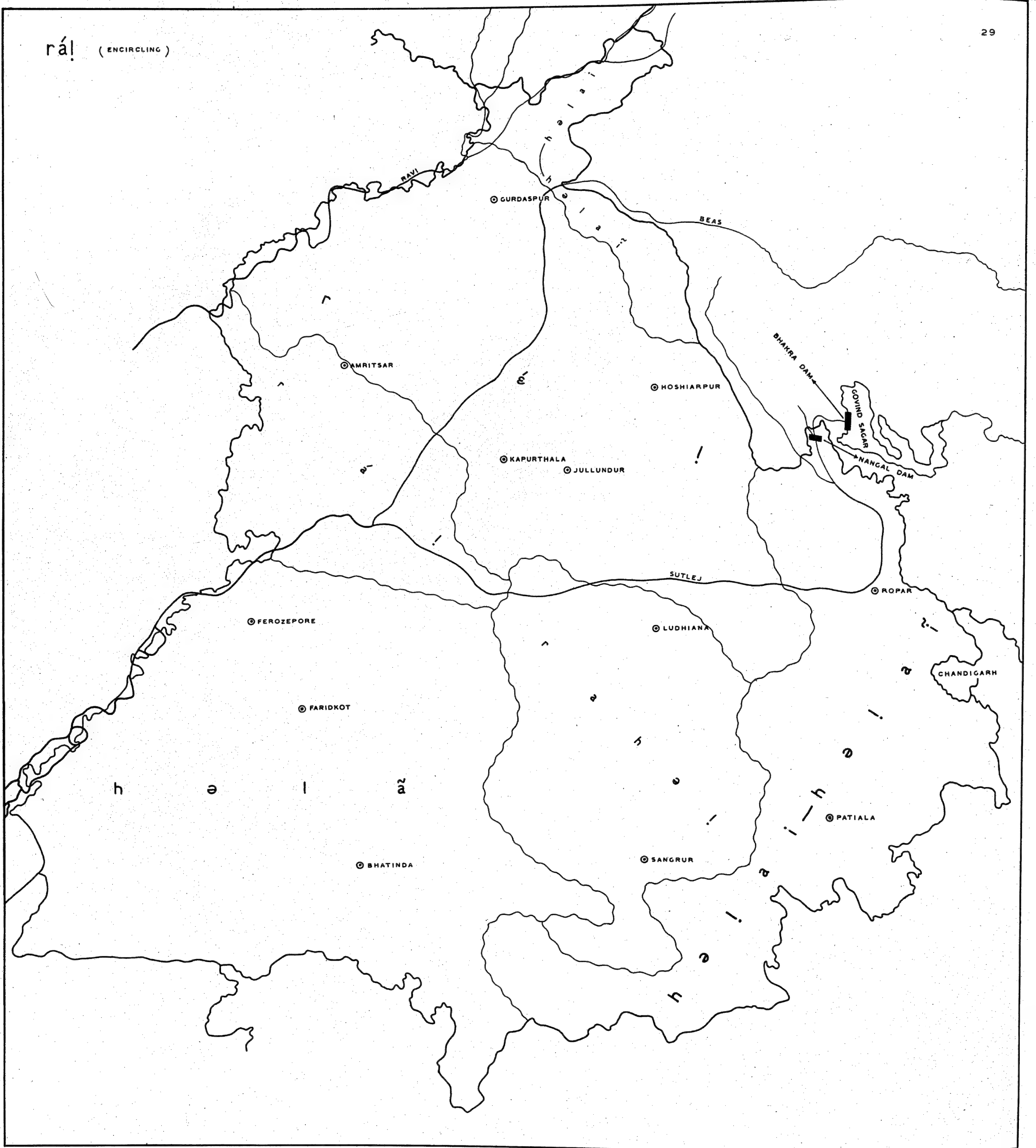


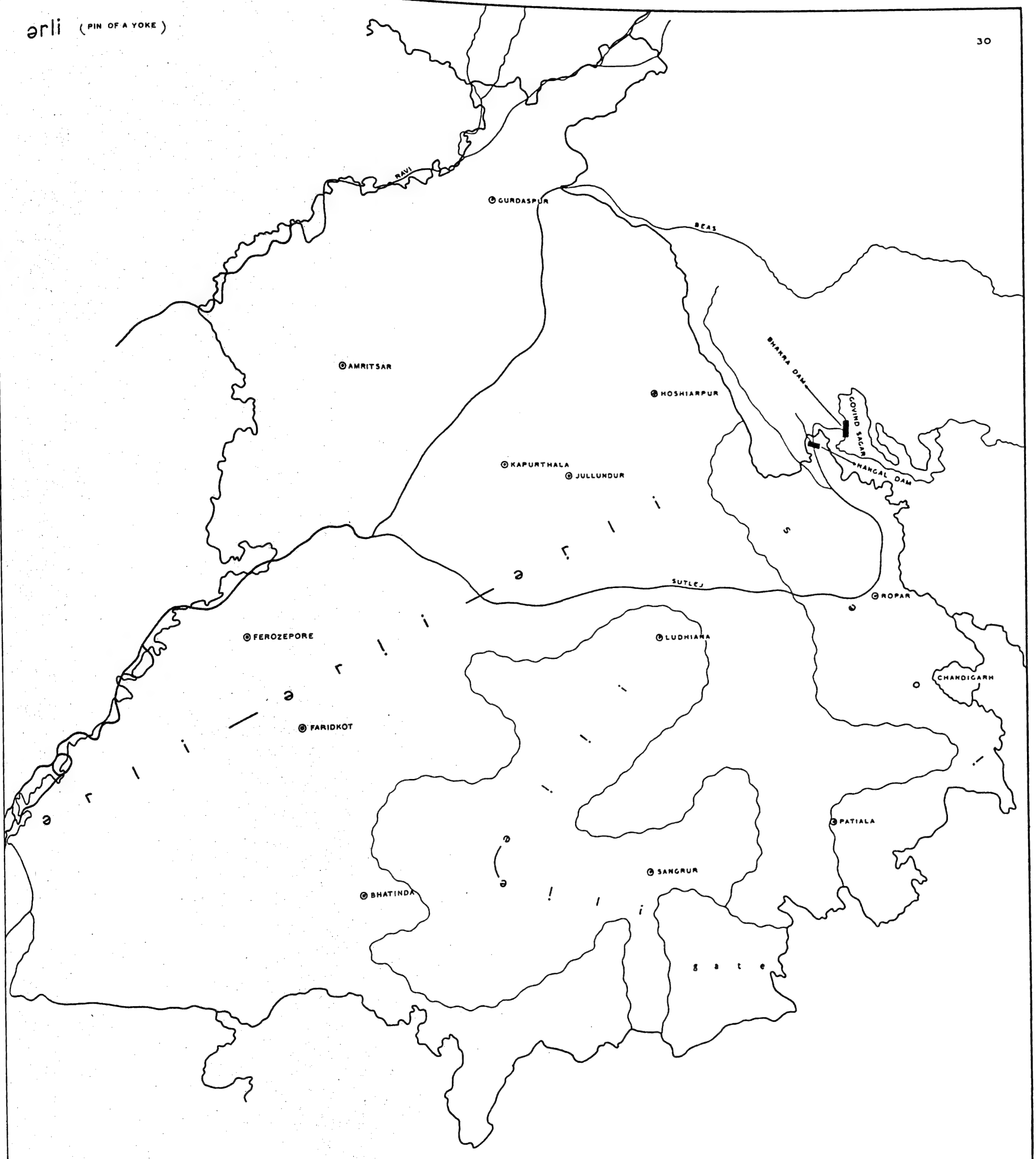


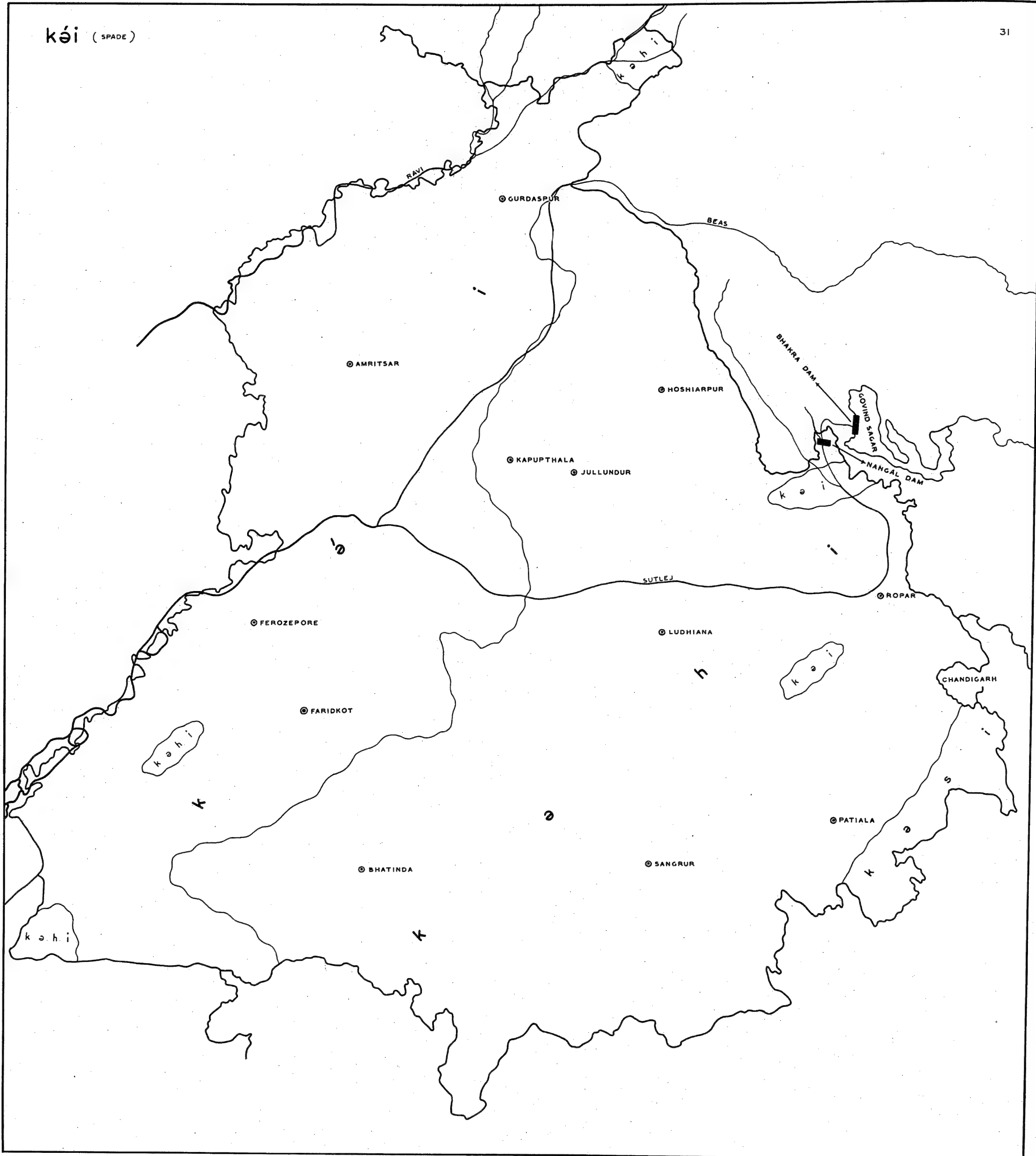
múrka (PERSPIRATION)

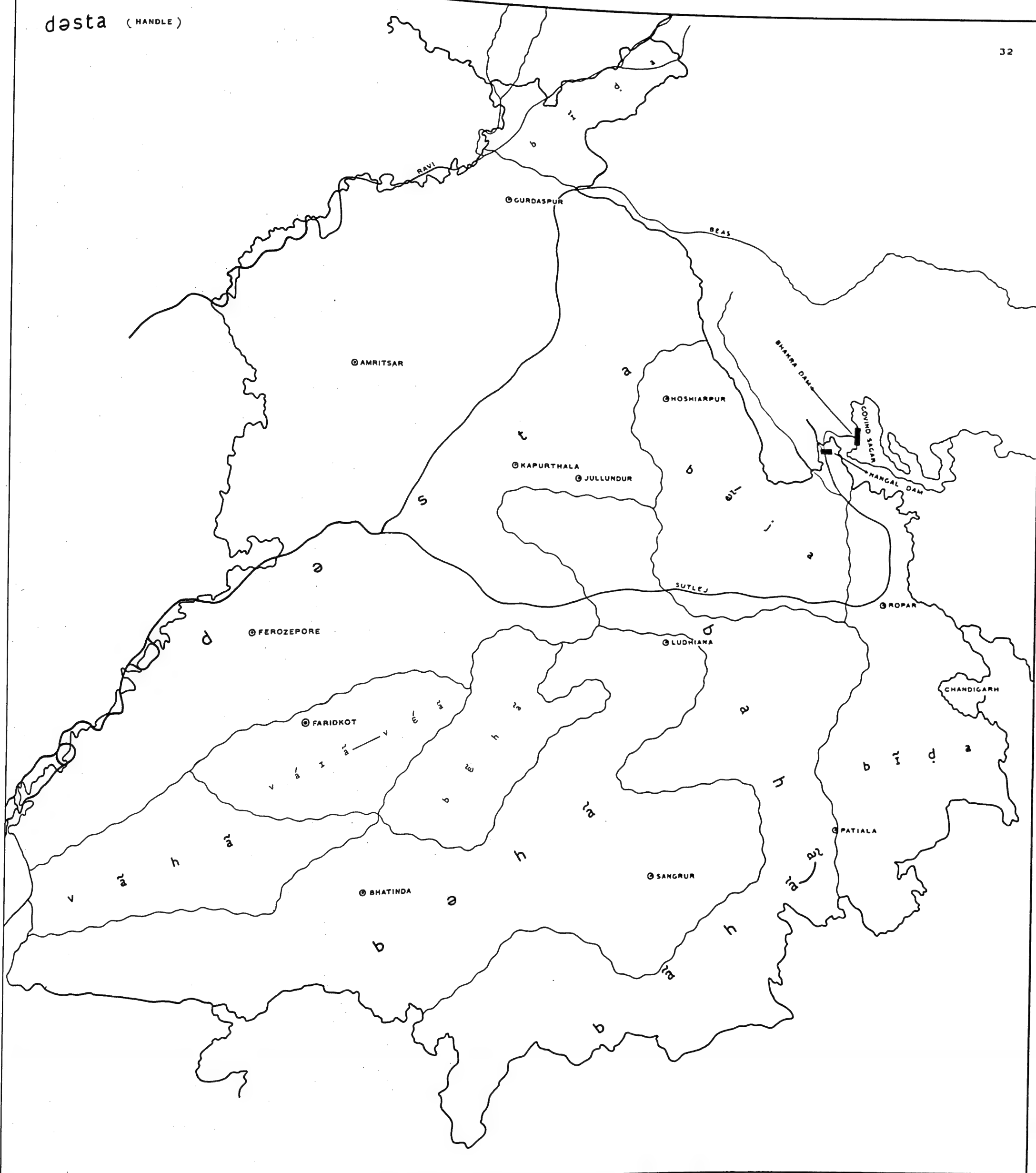


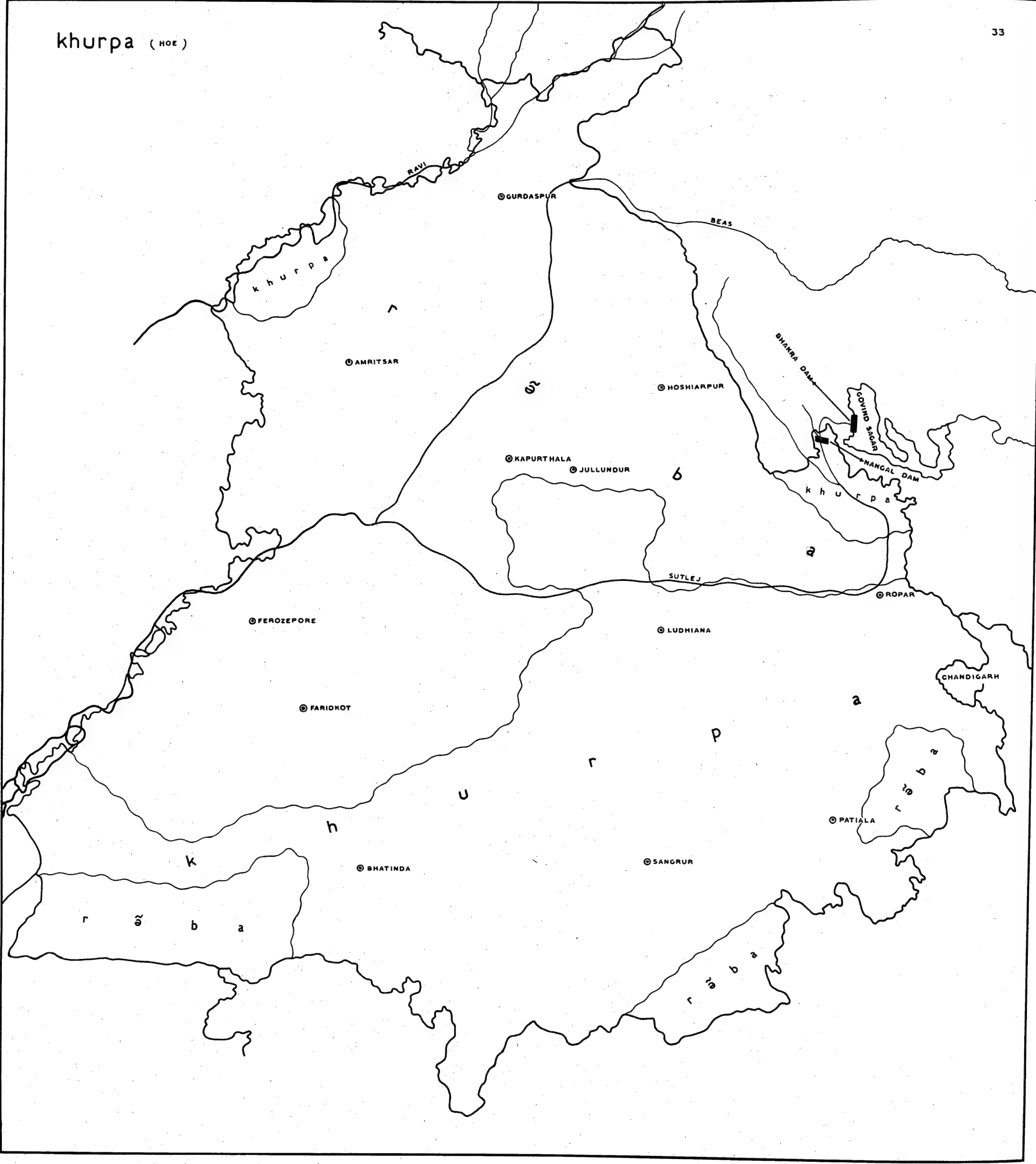


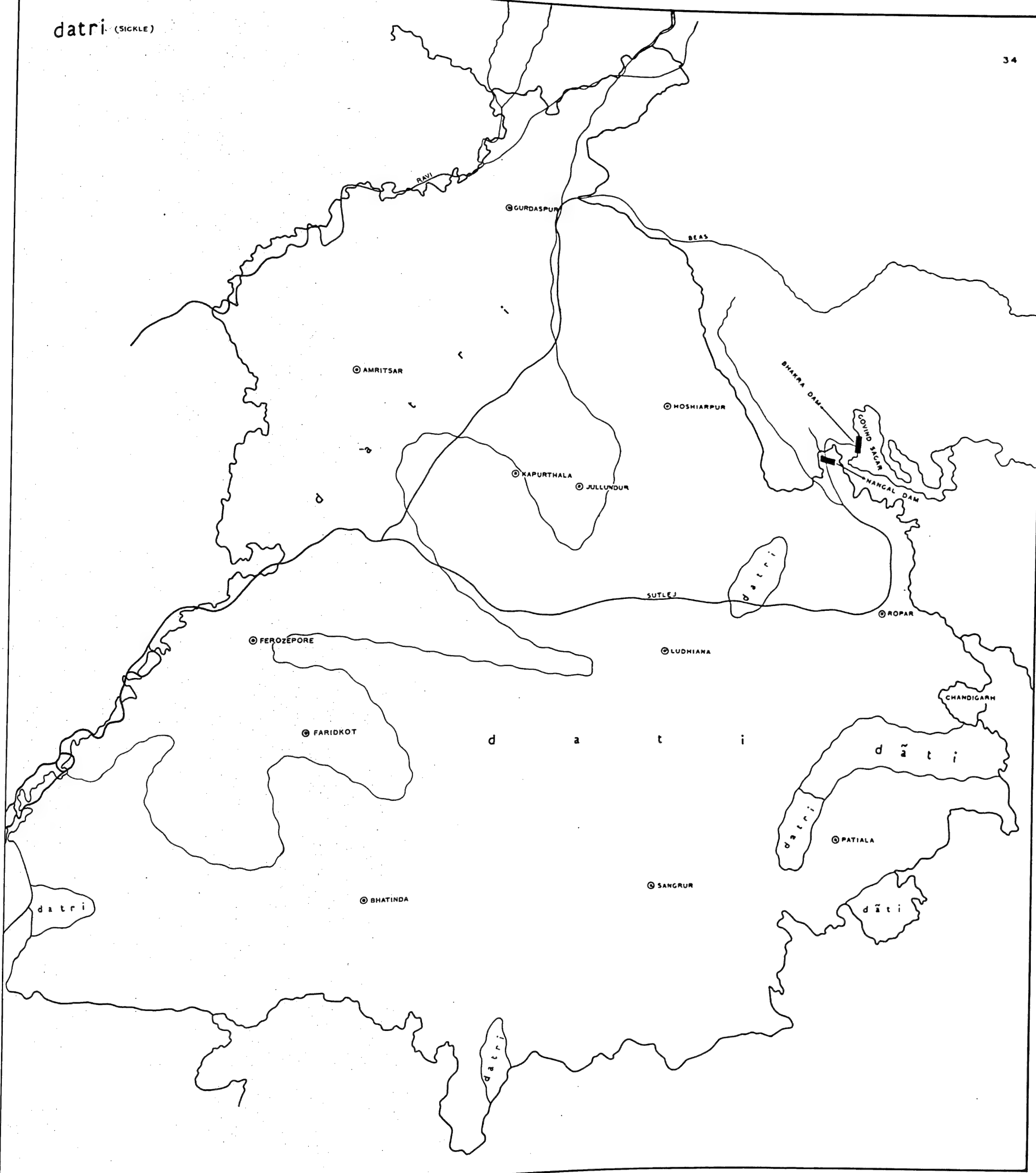


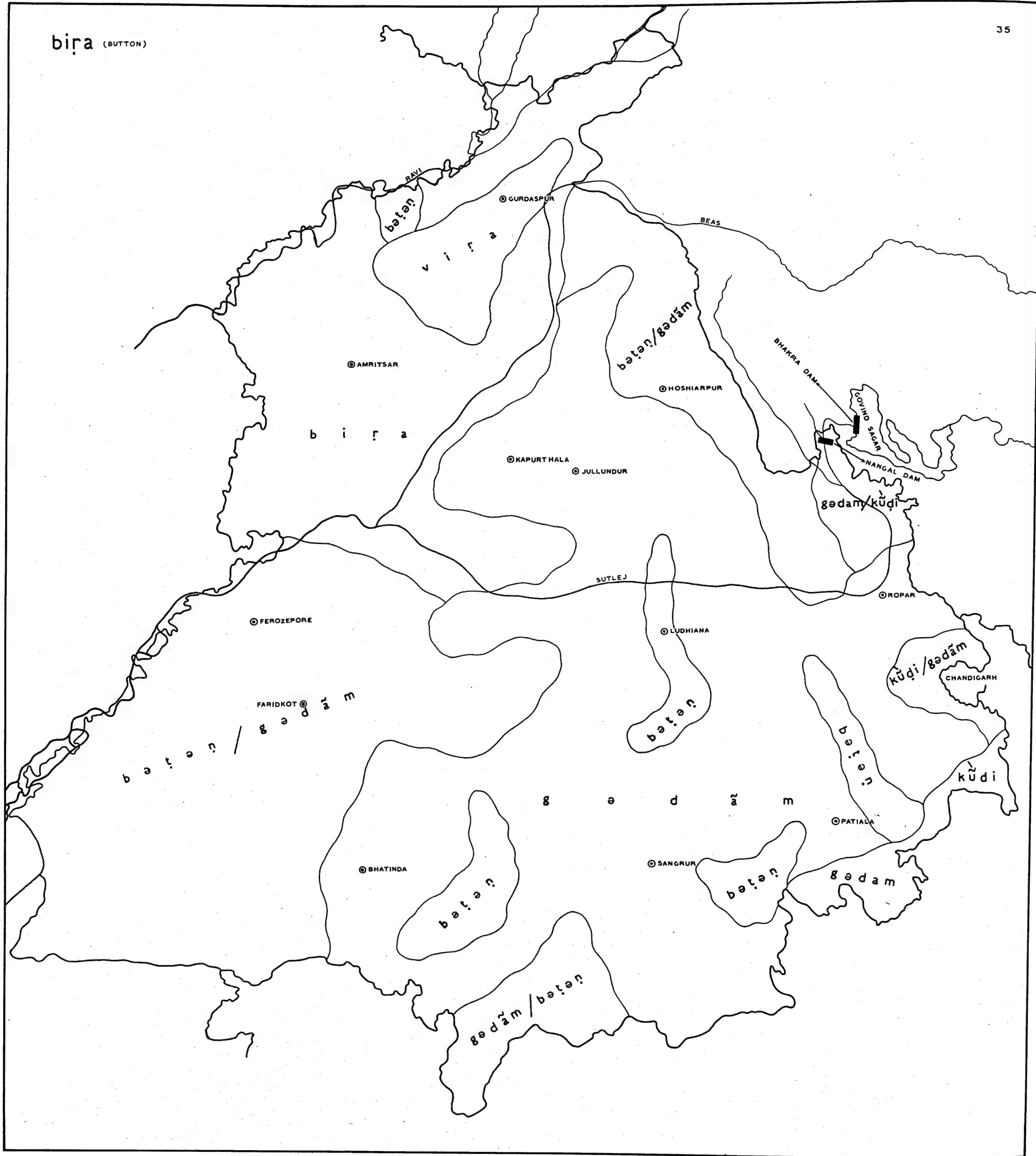


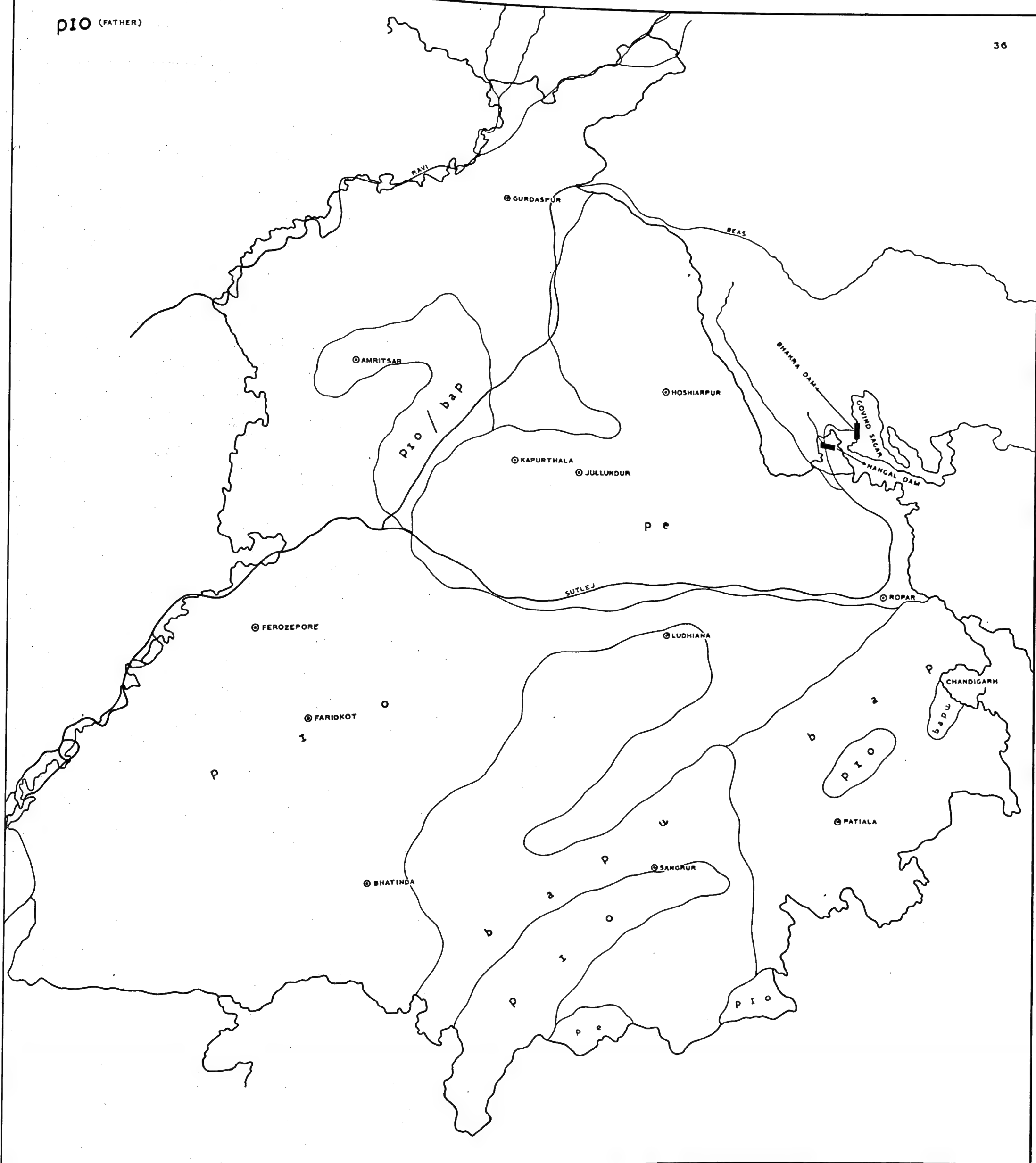


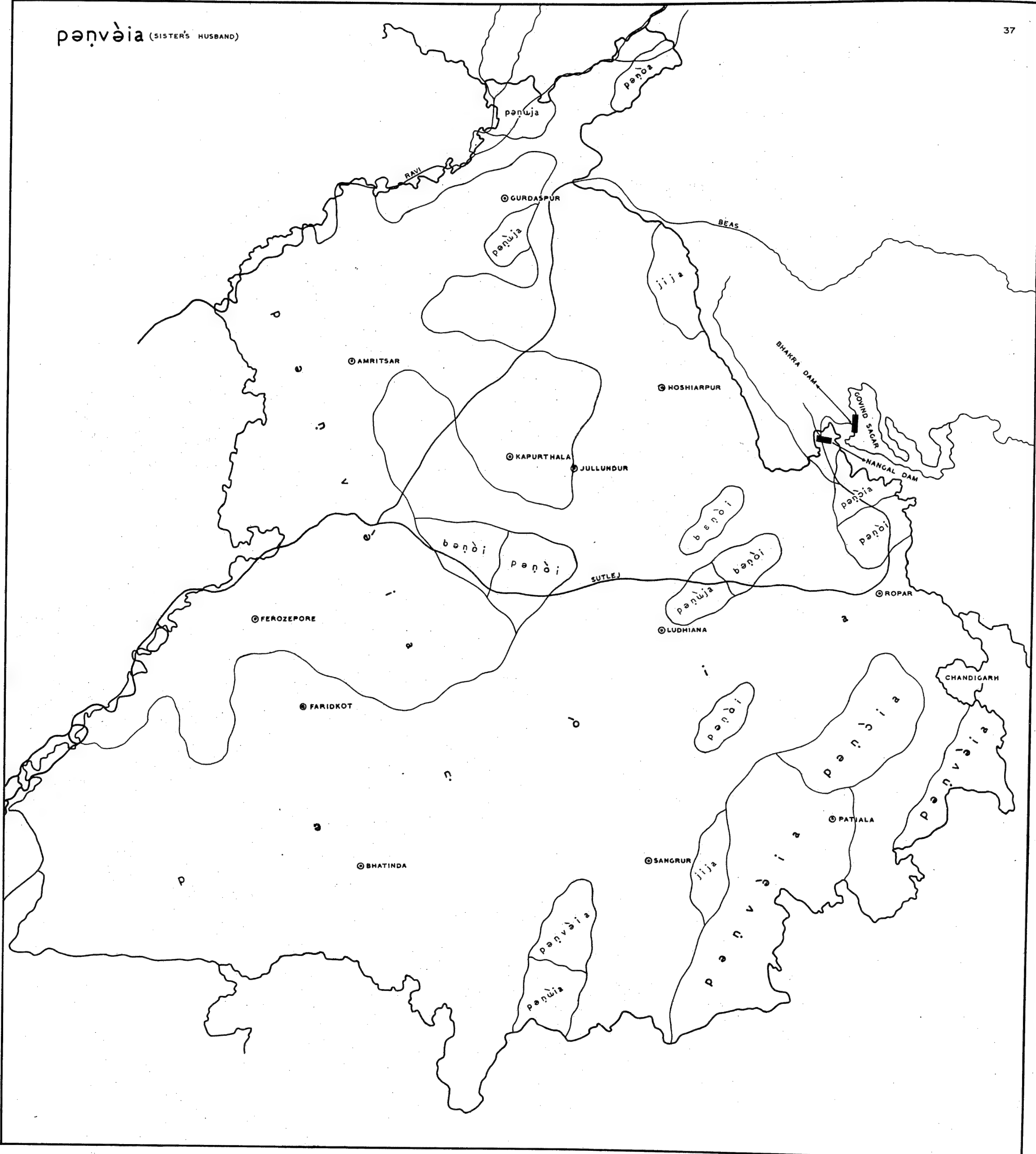


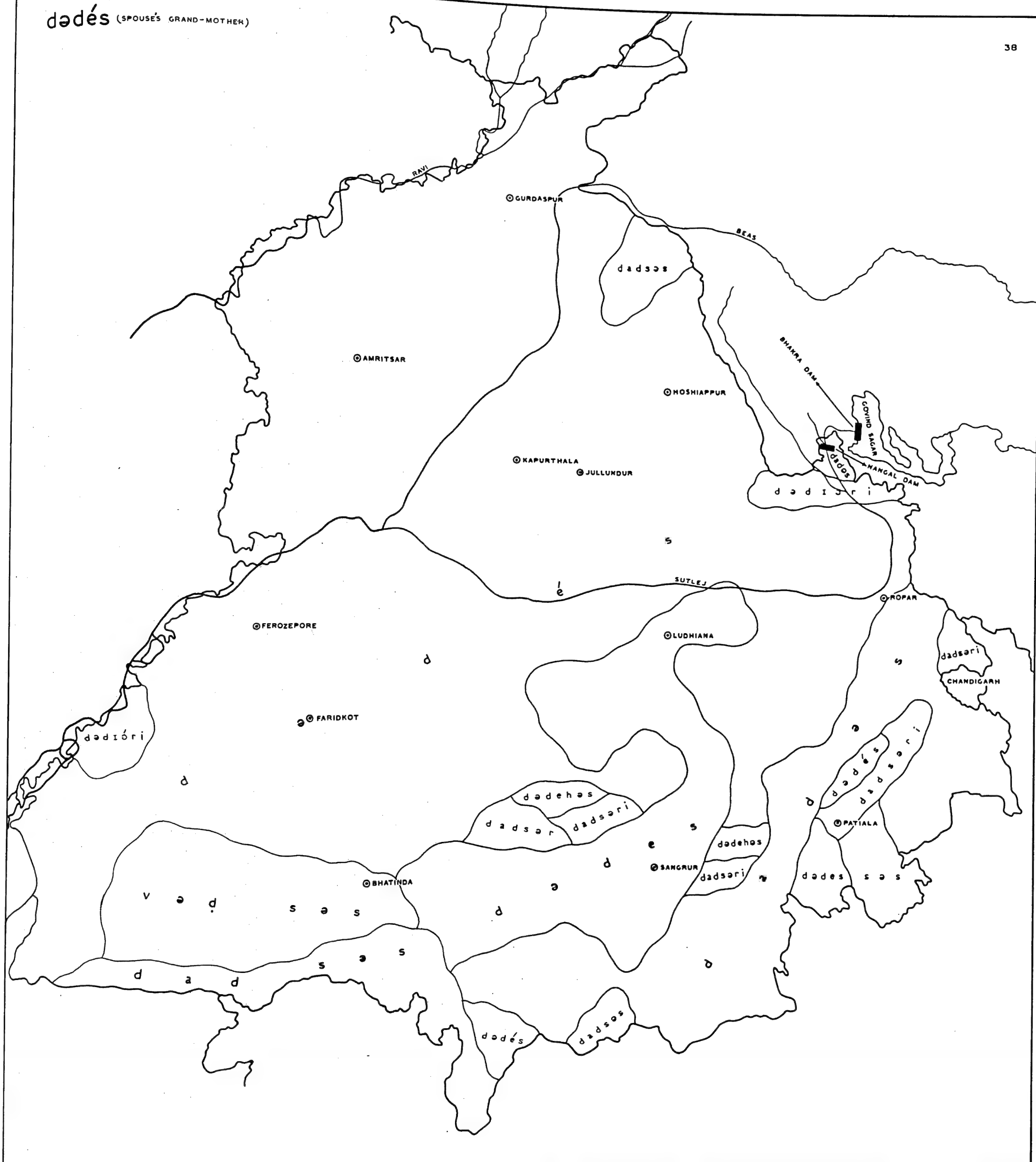


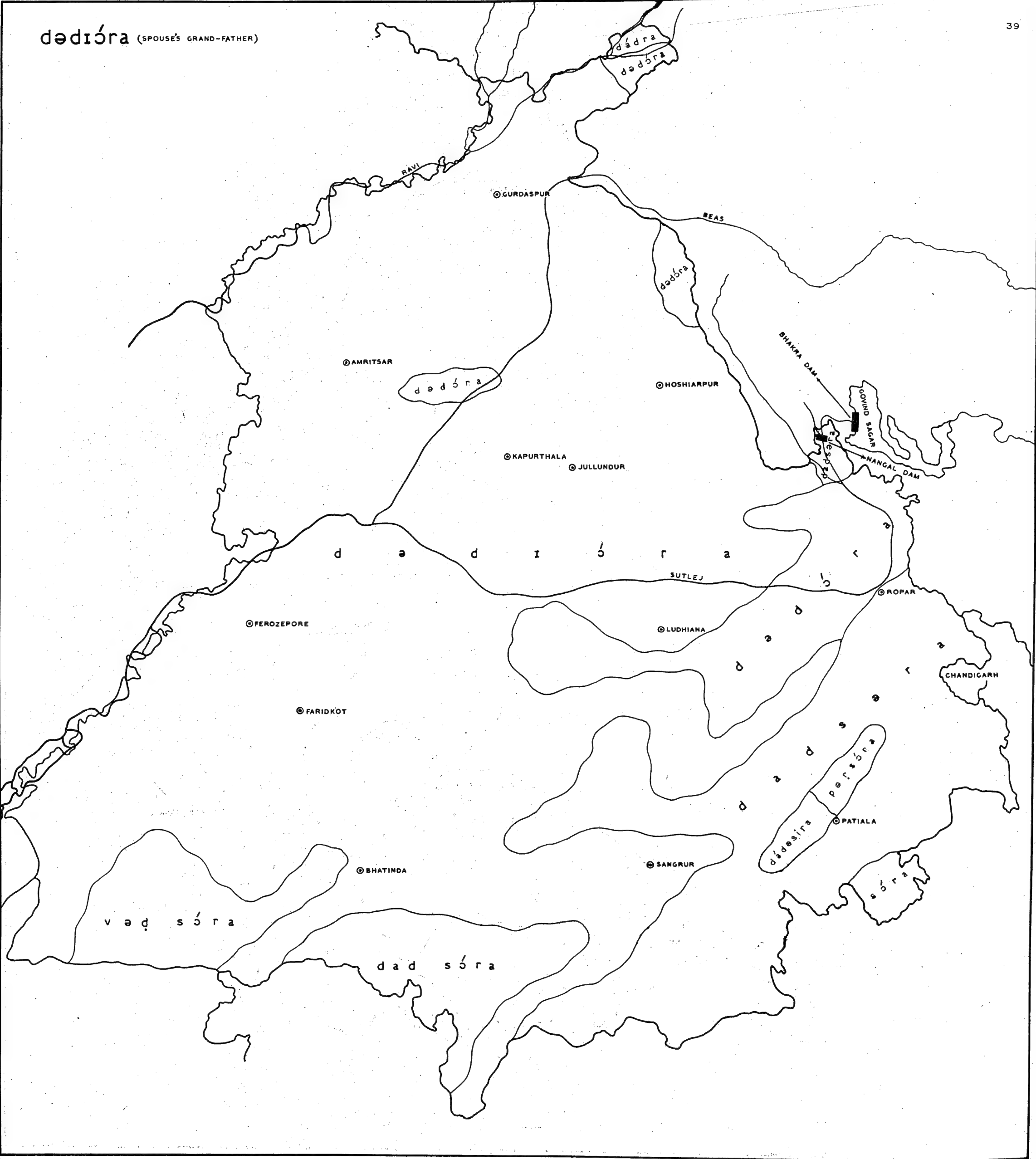


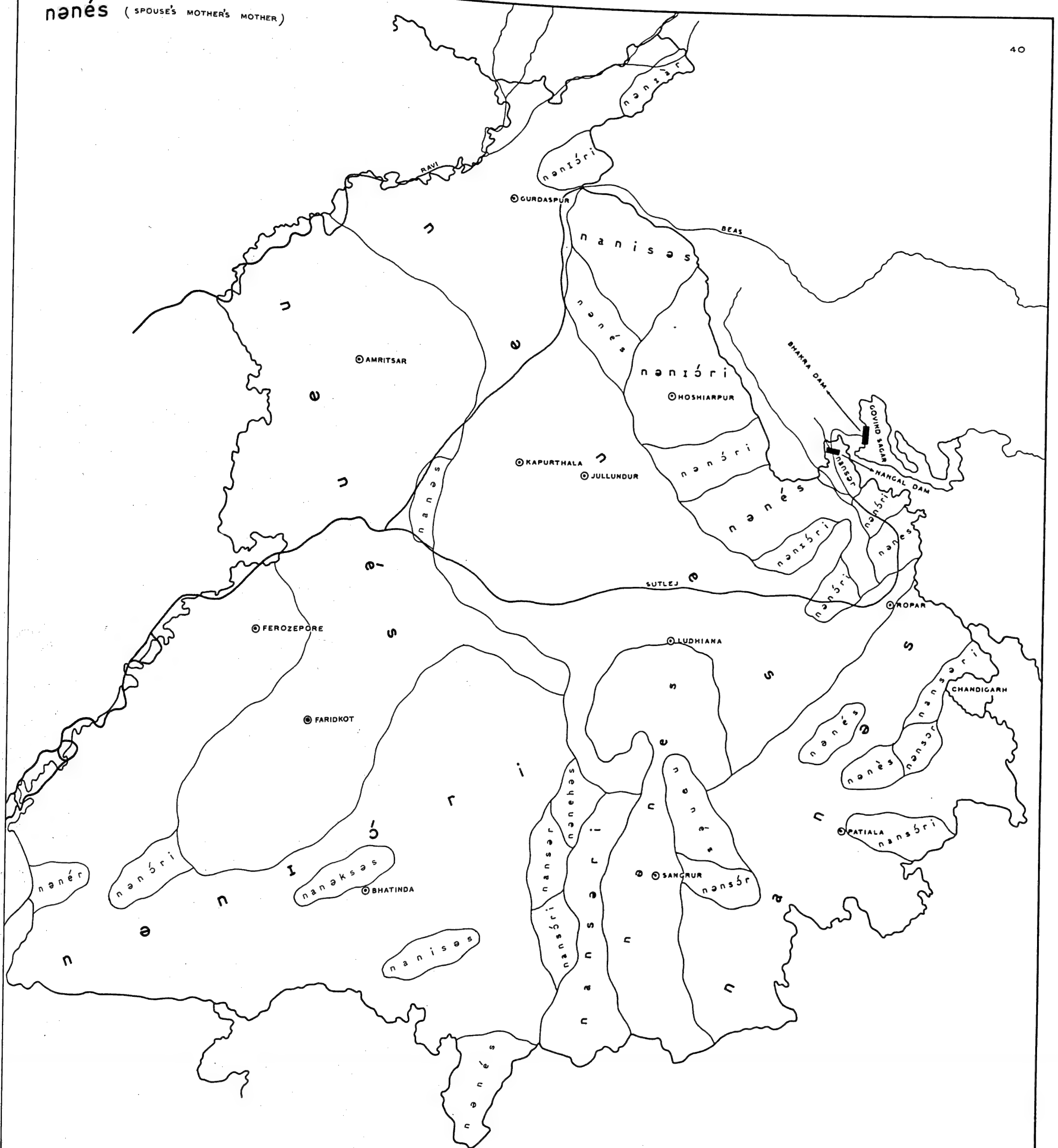


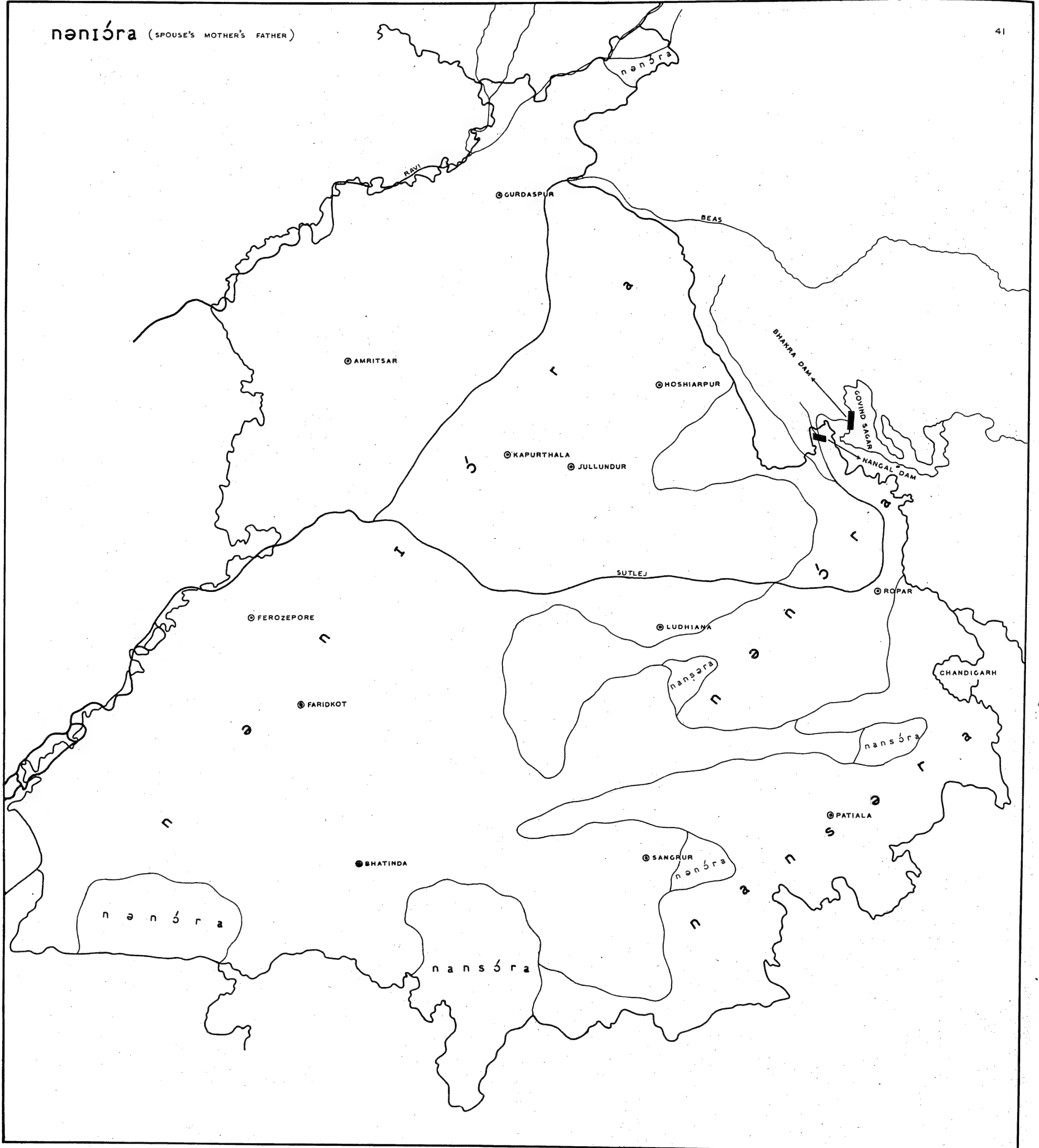


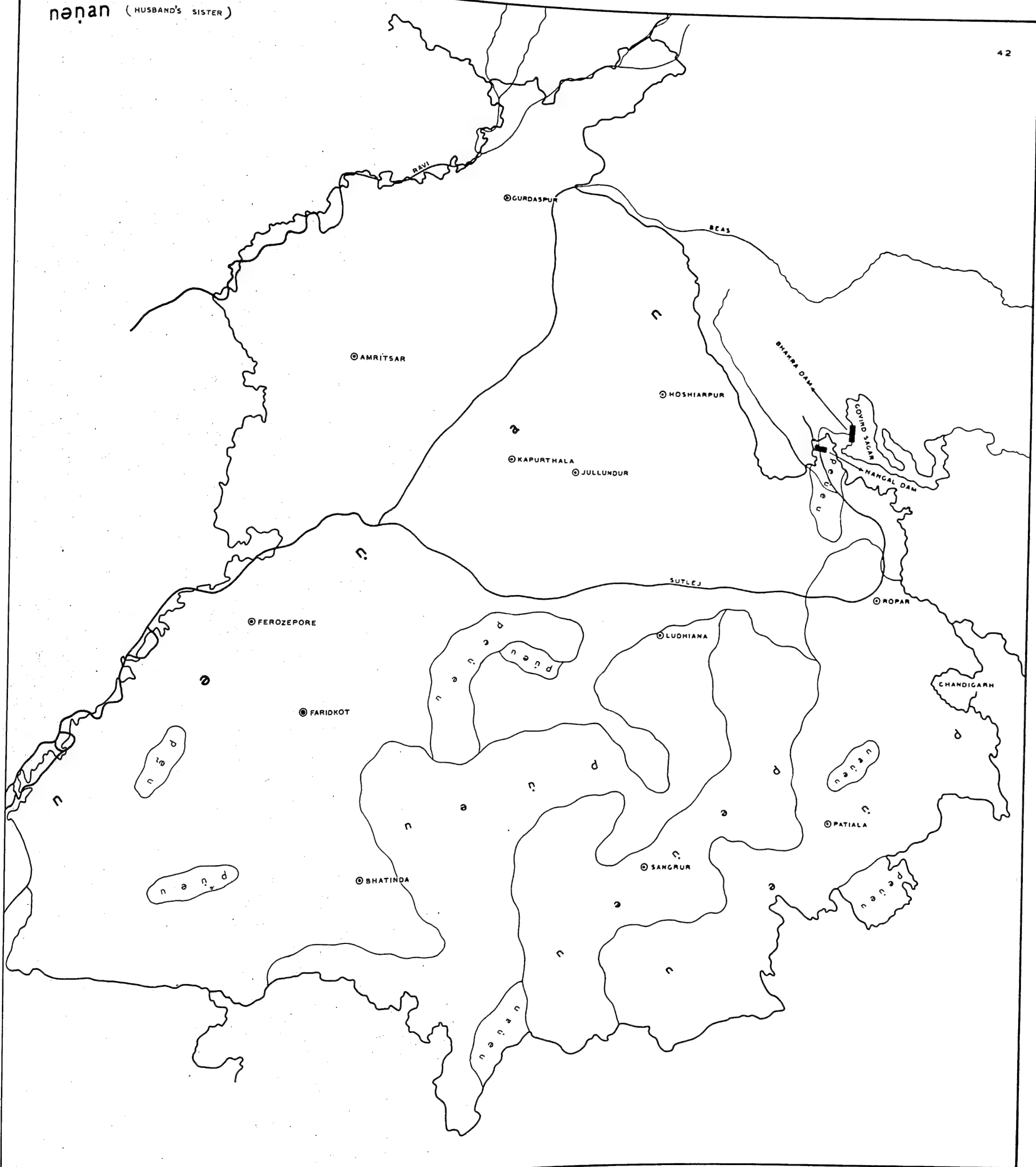


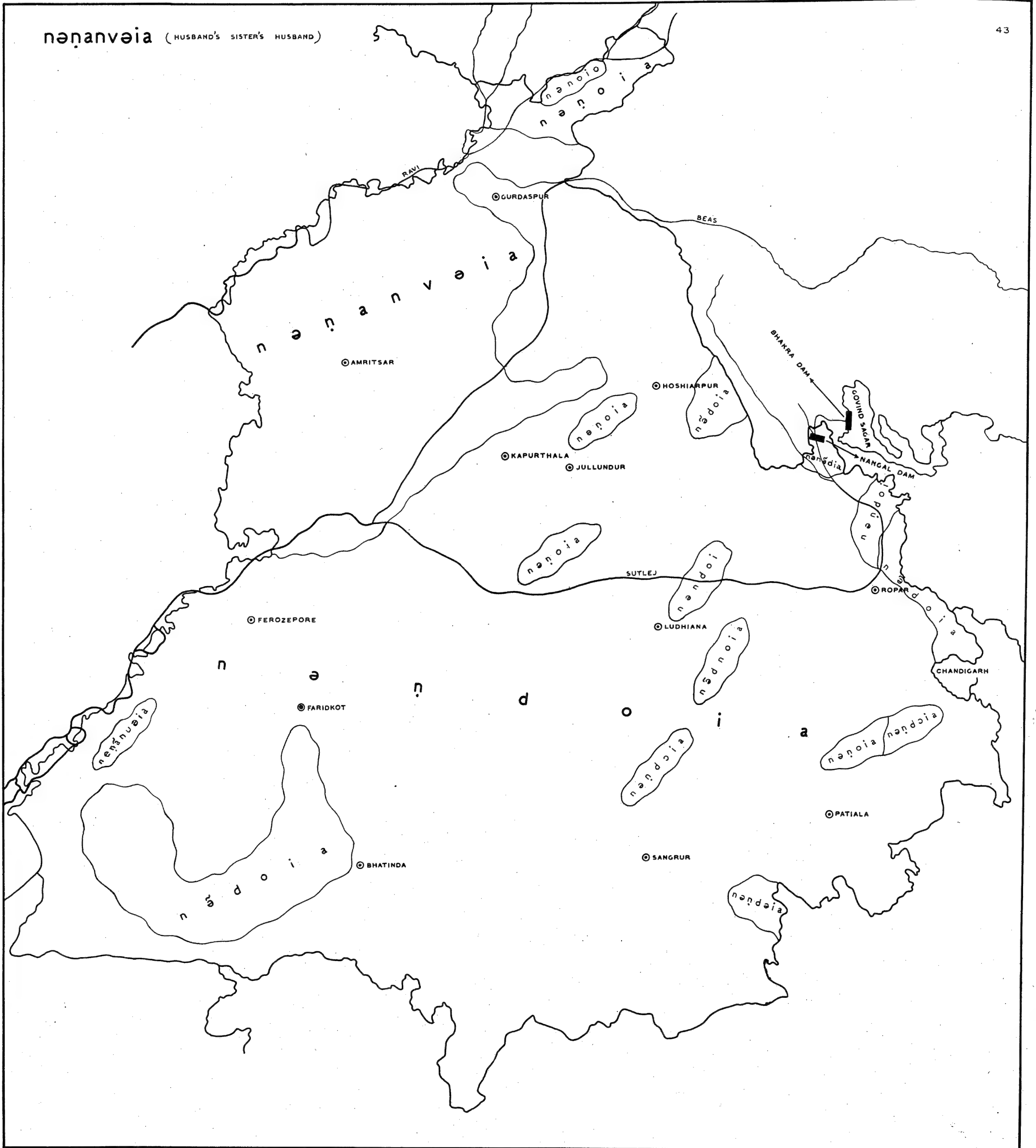


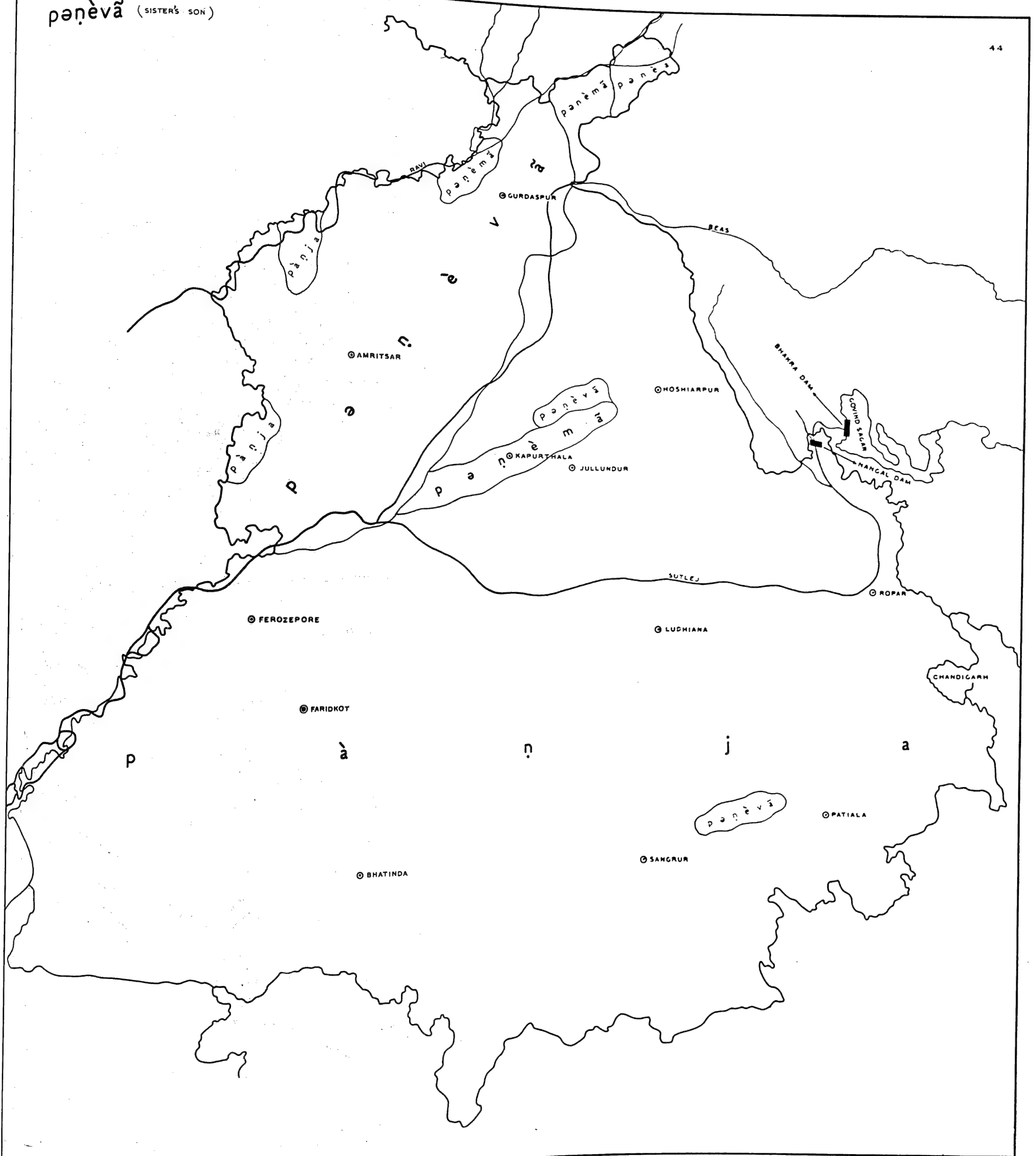


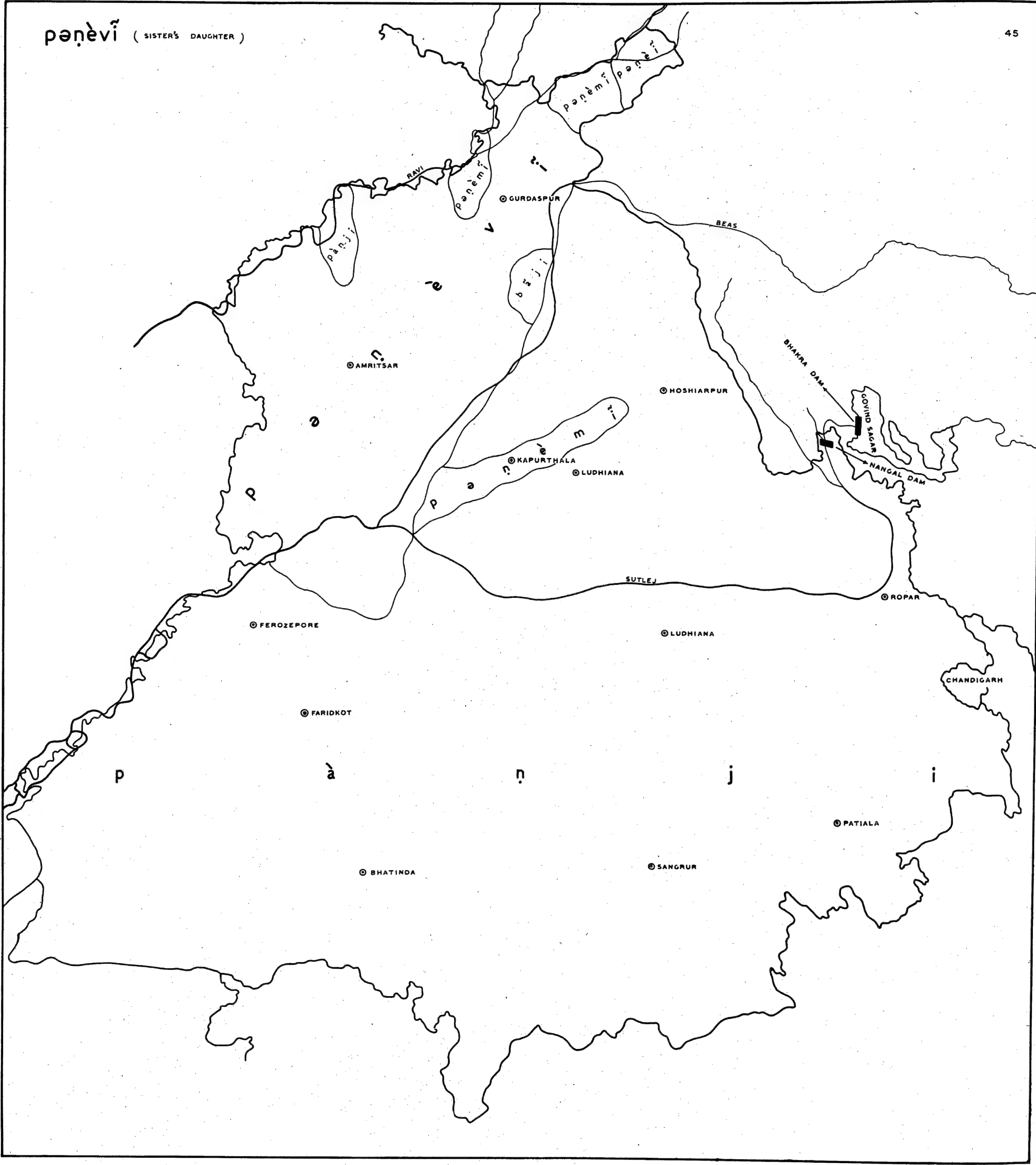


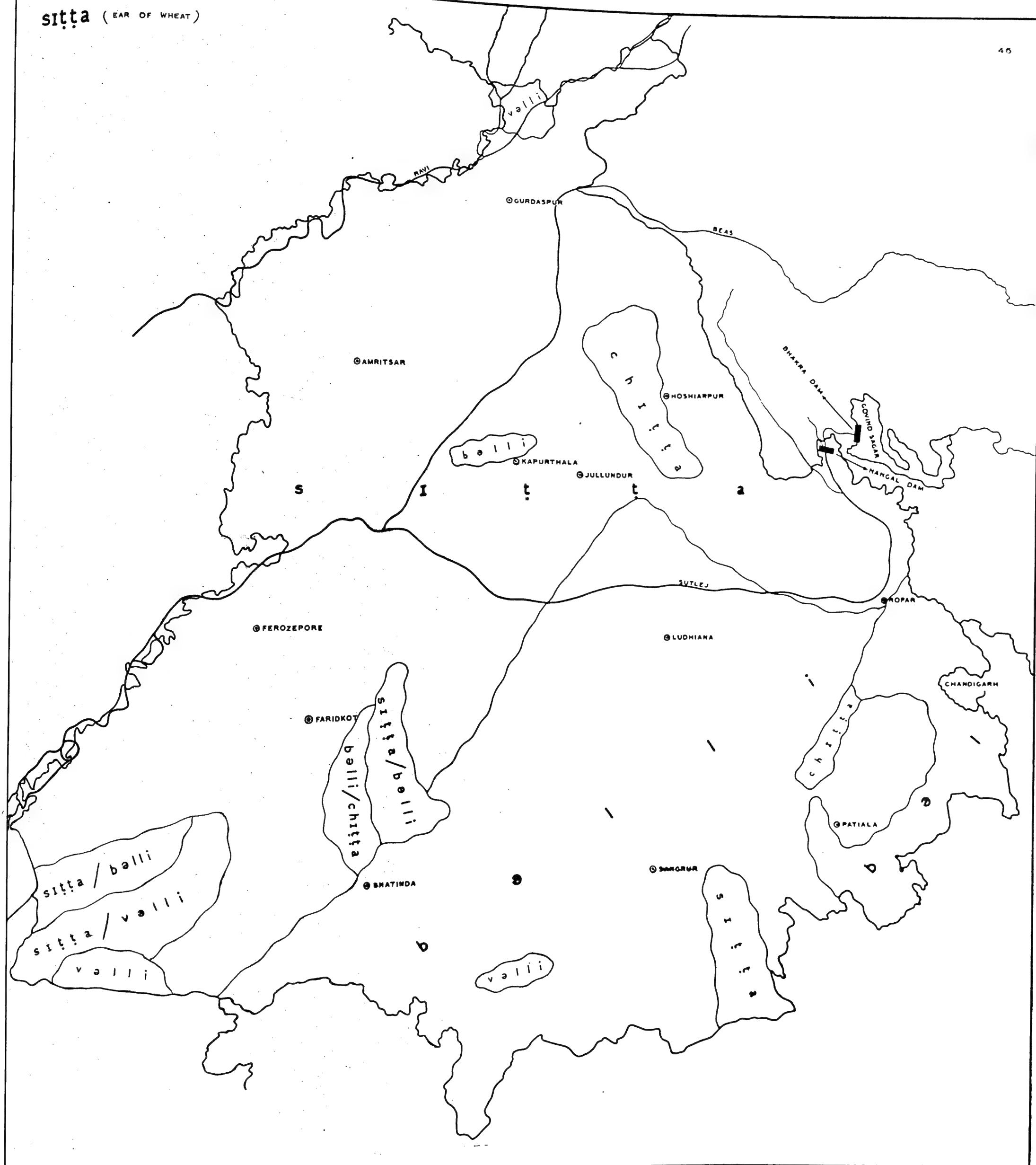


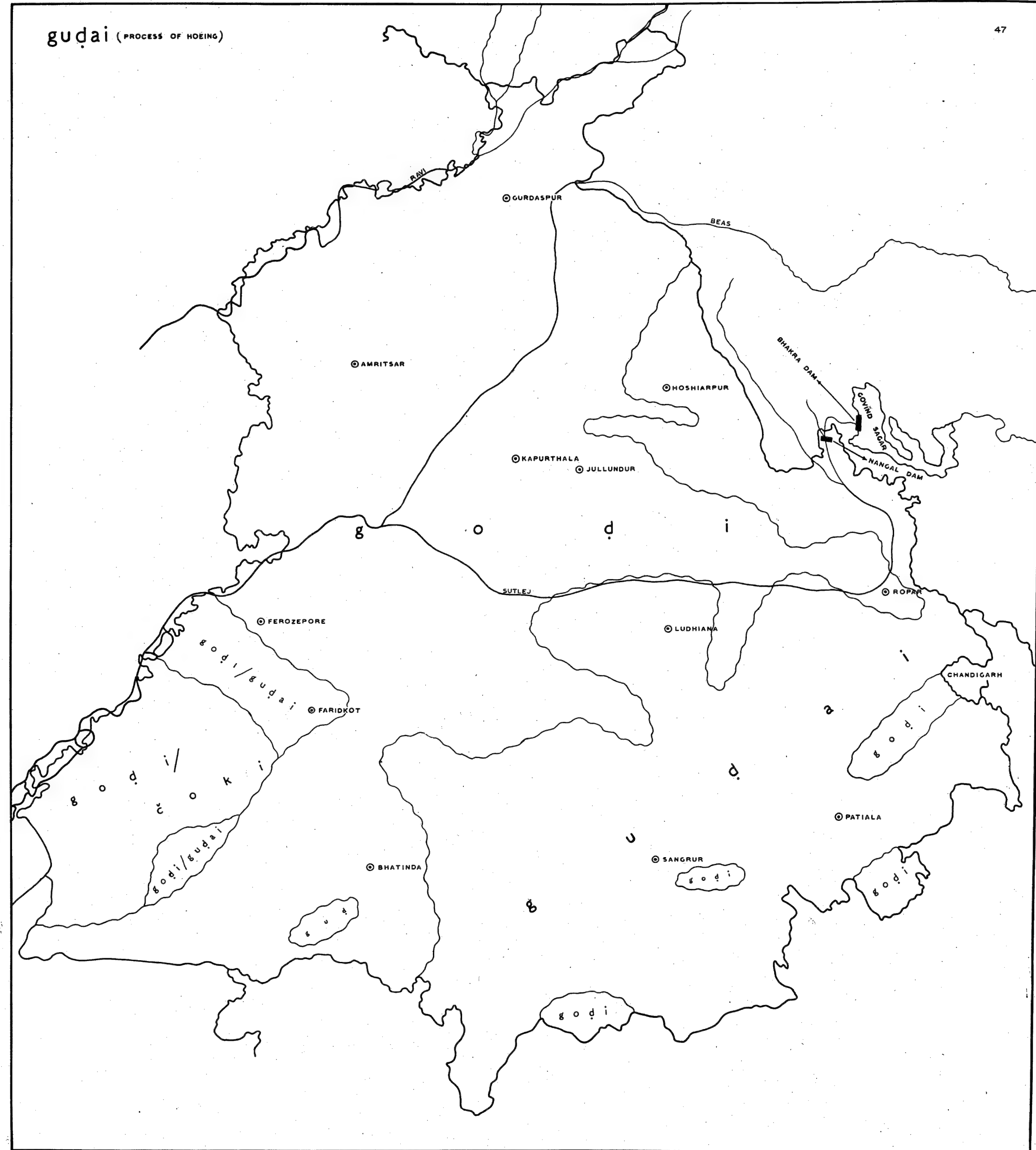


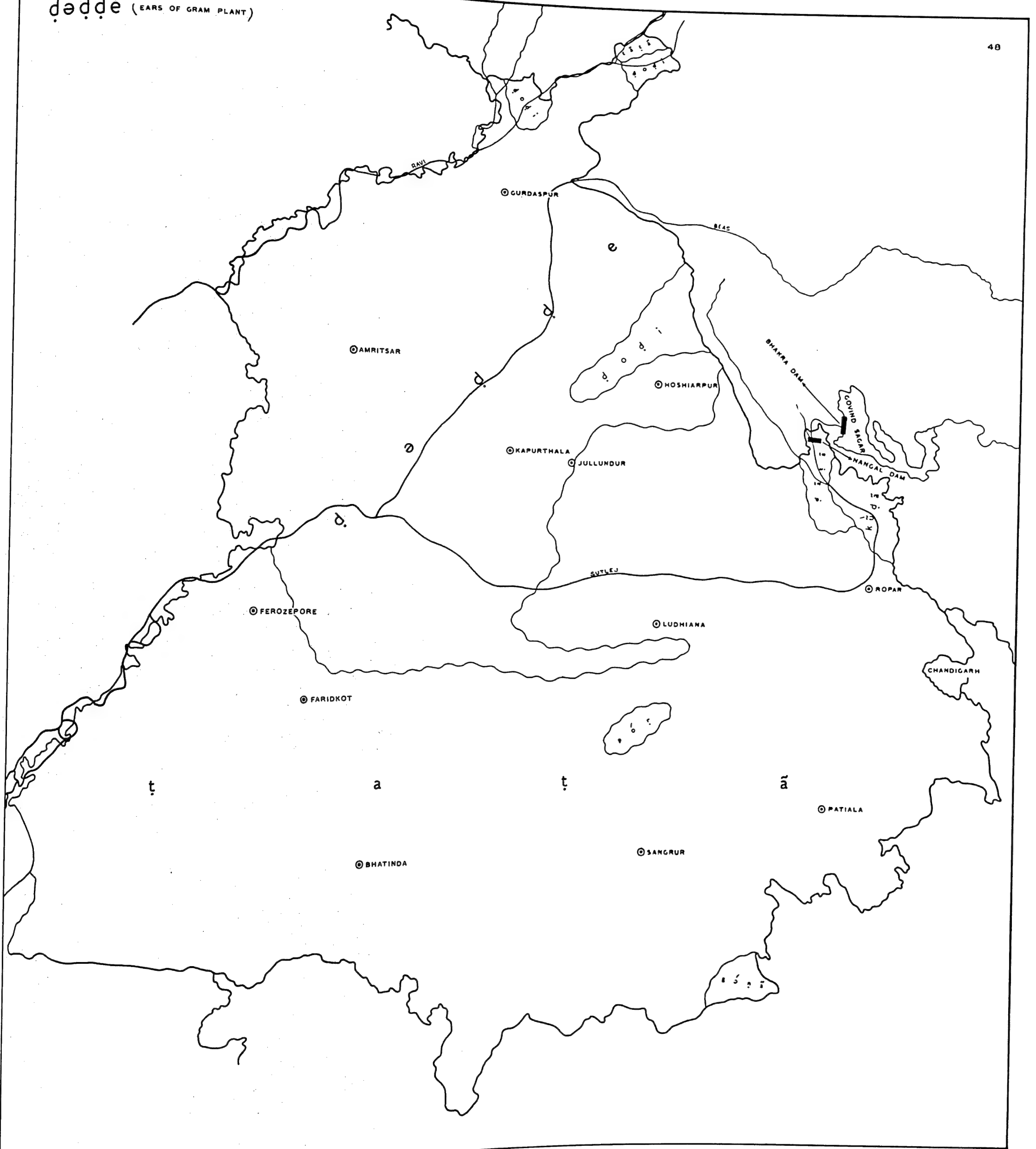


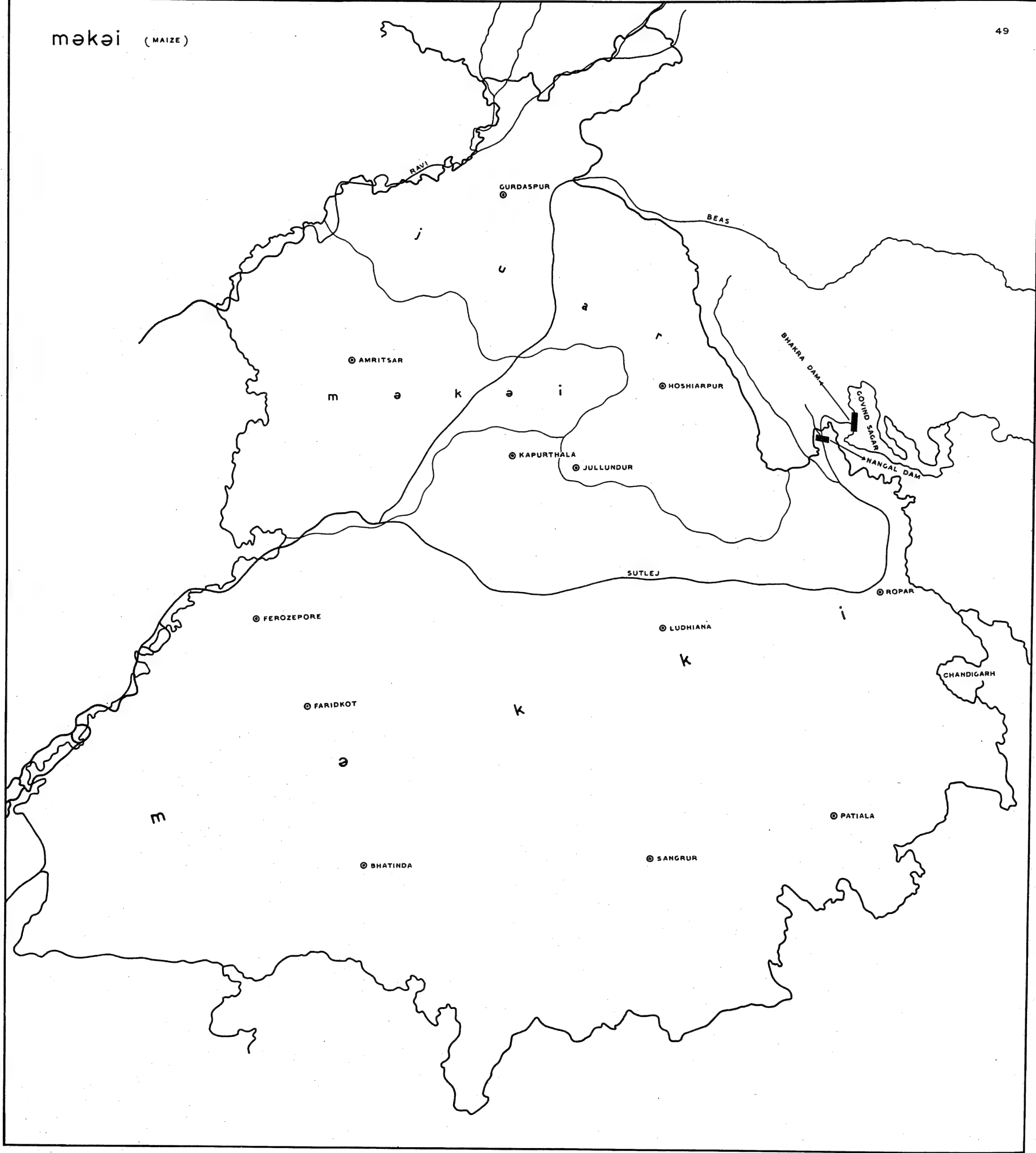


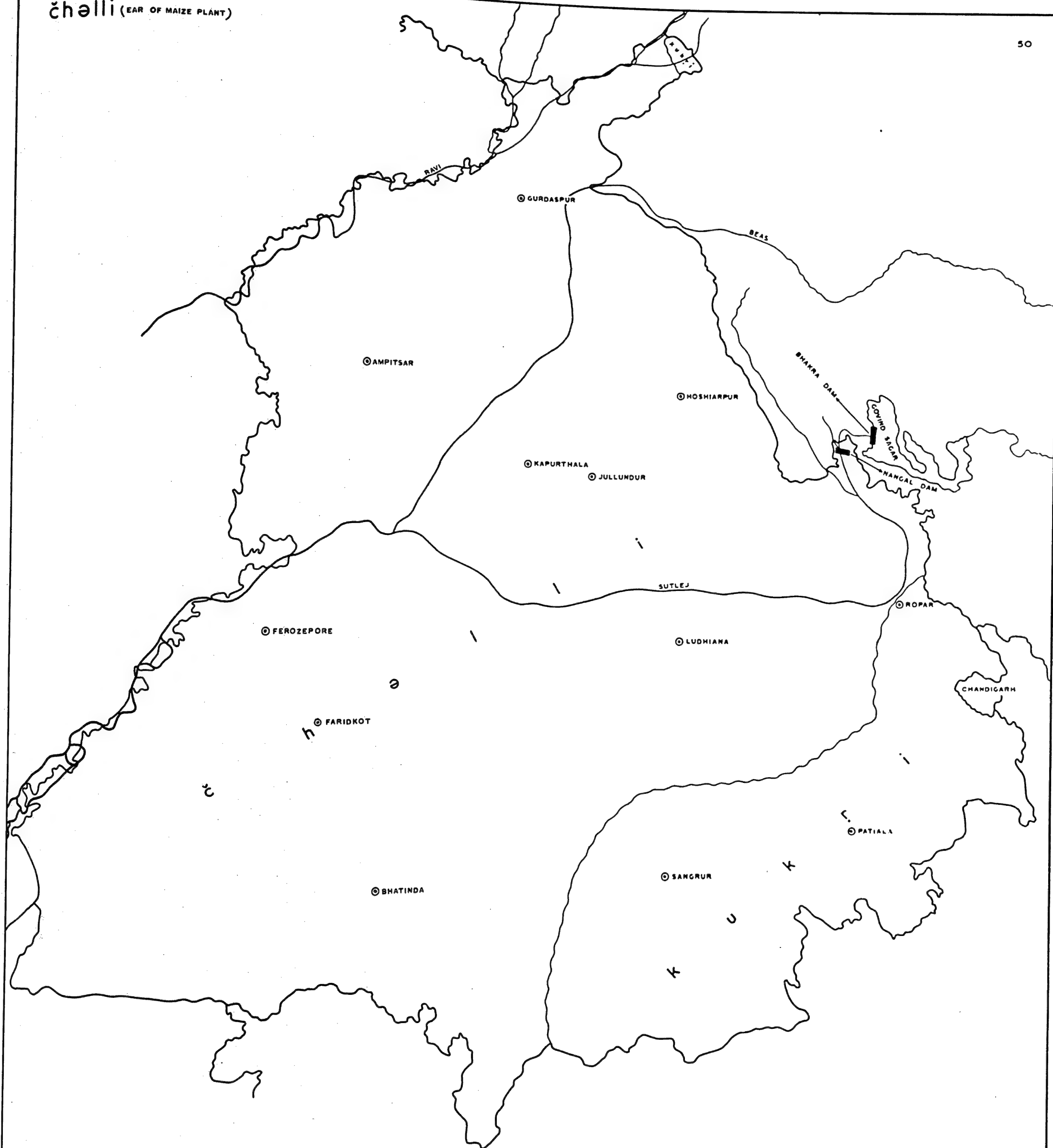


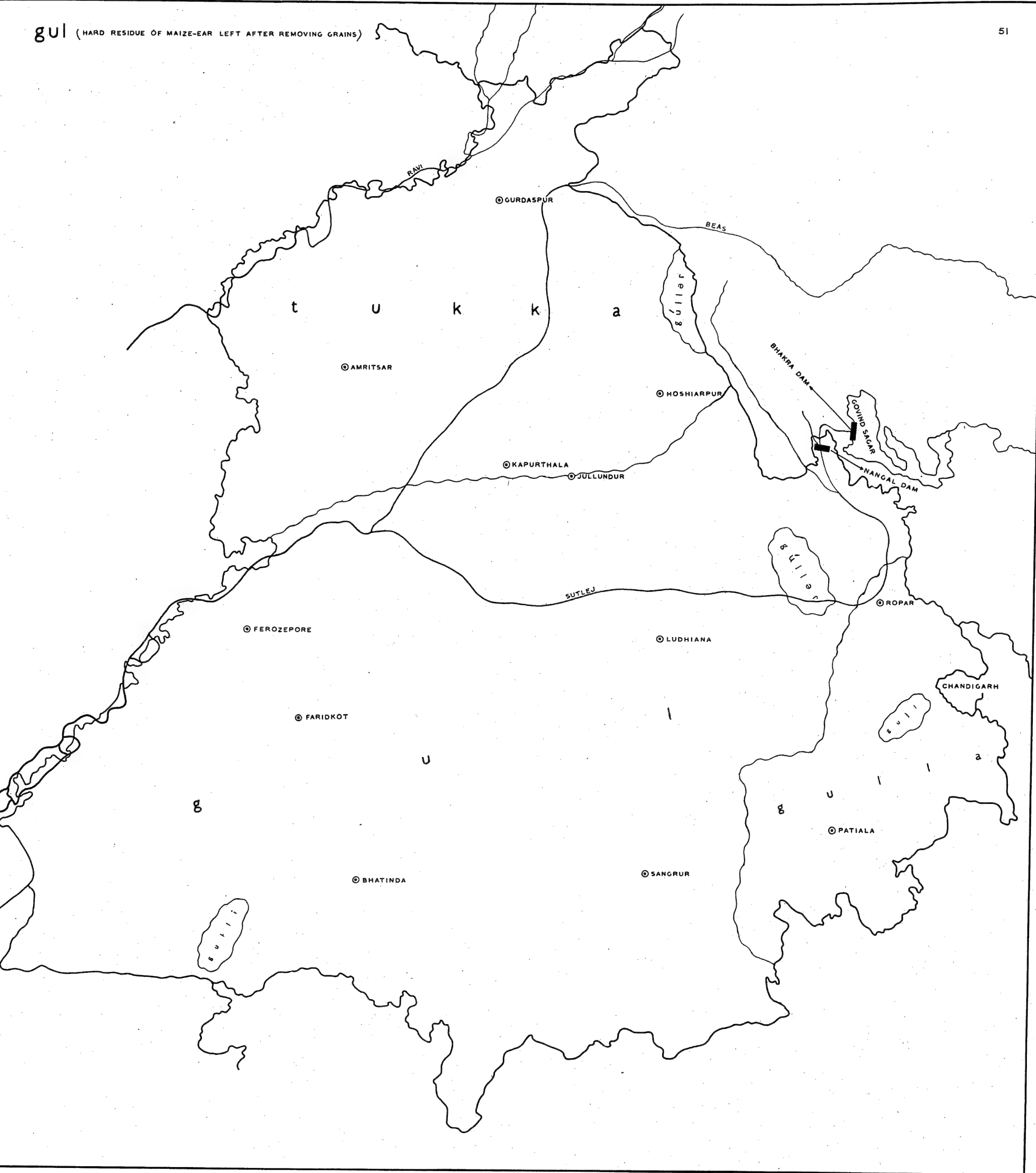


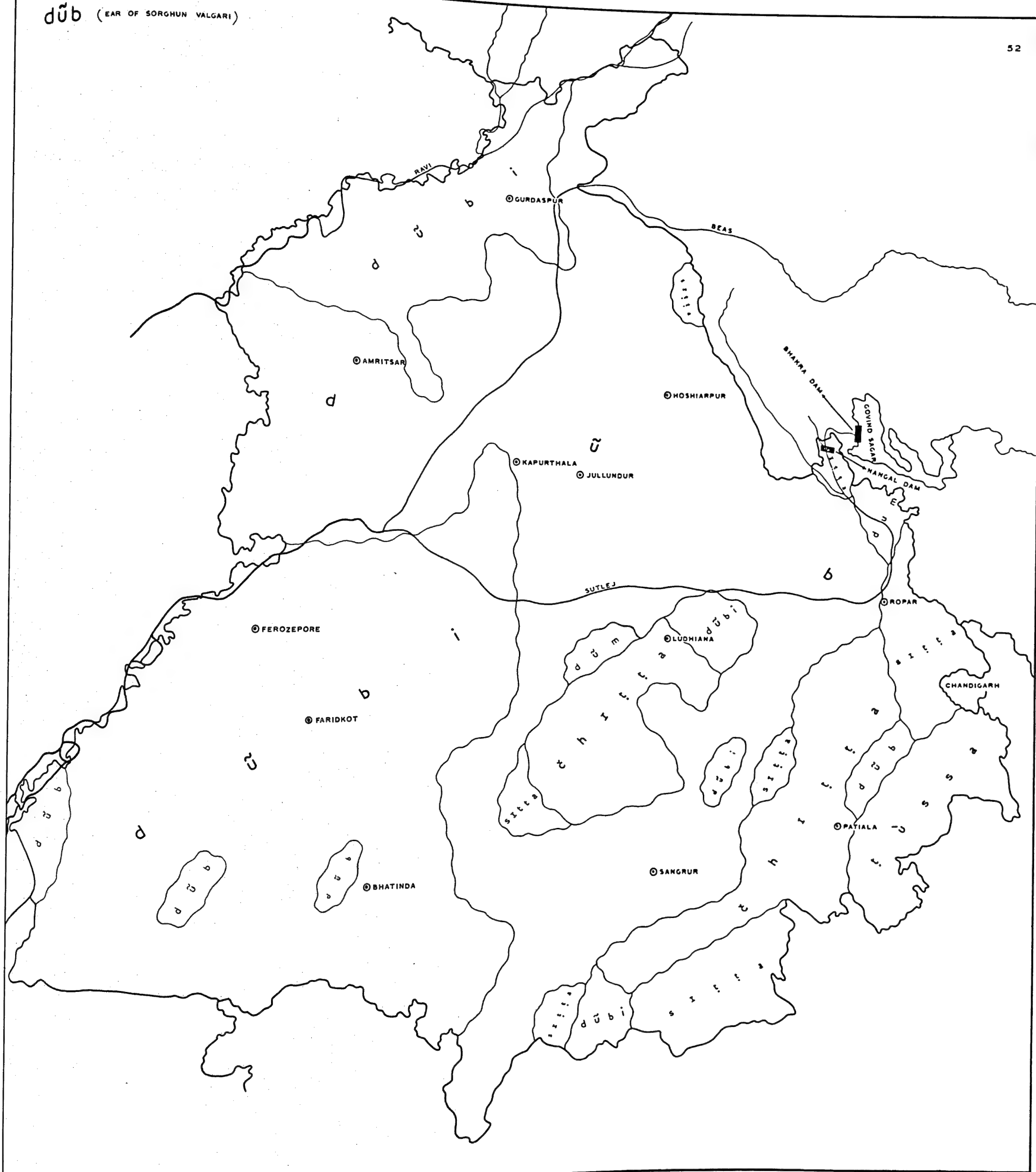


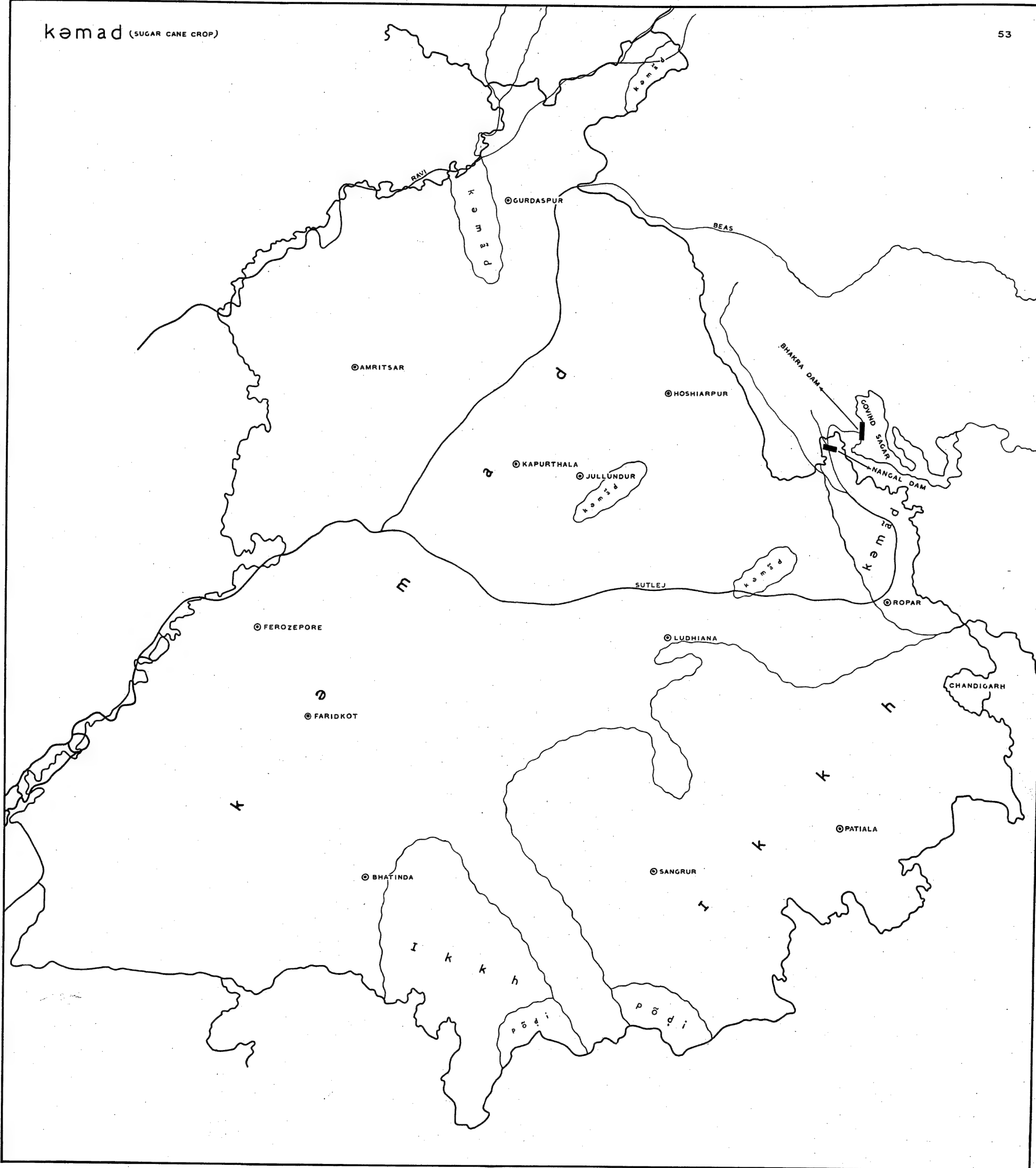


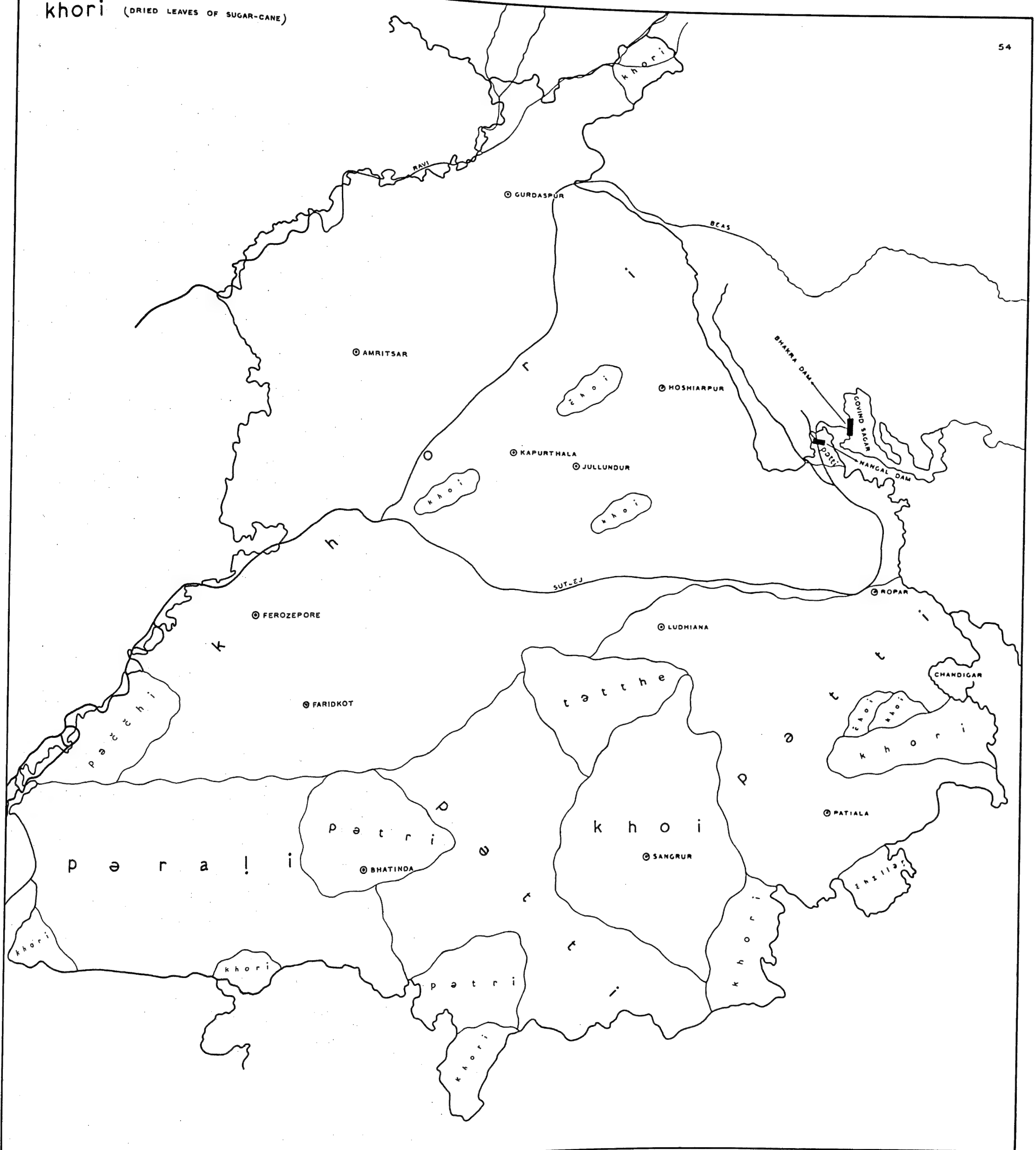


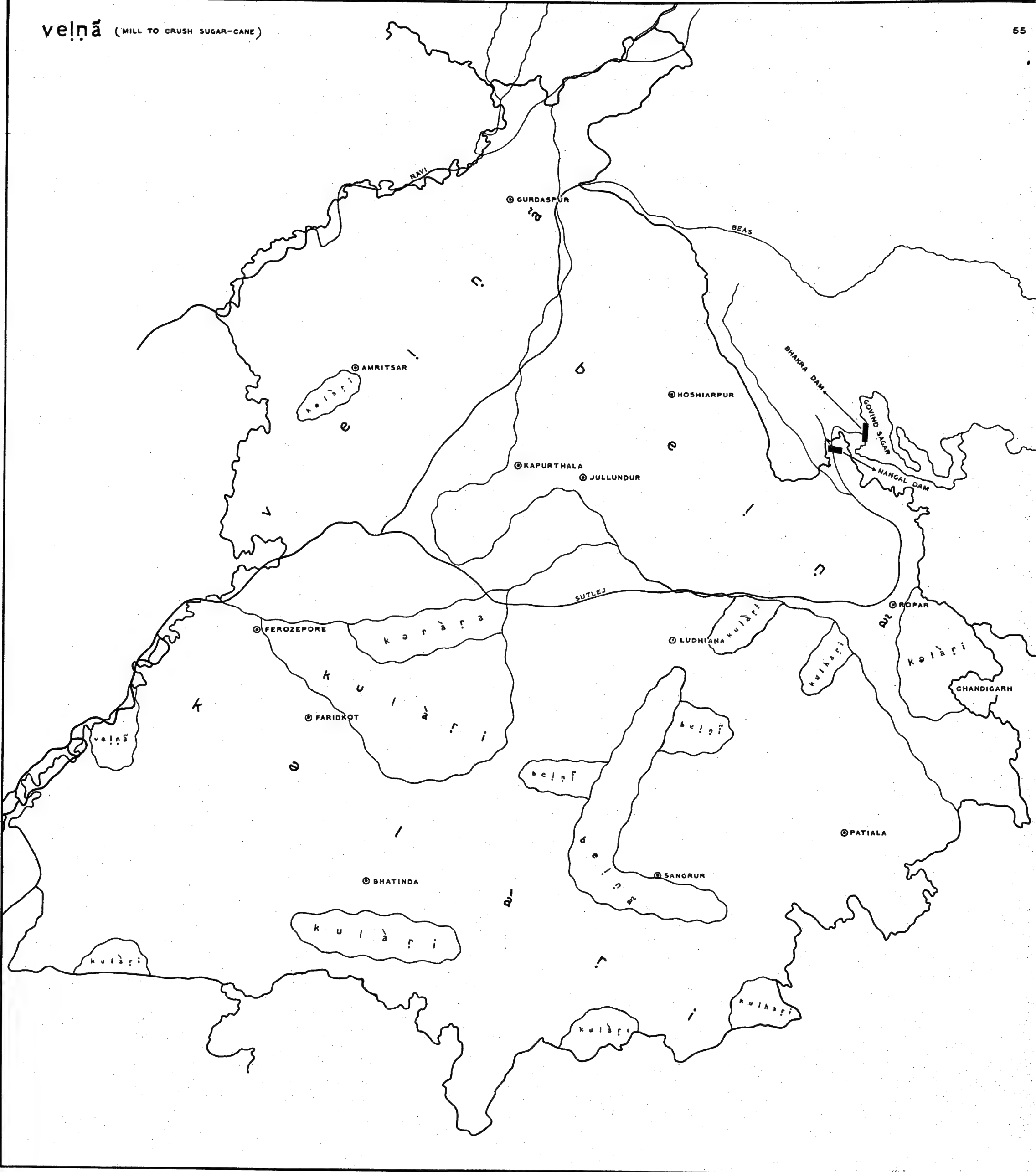


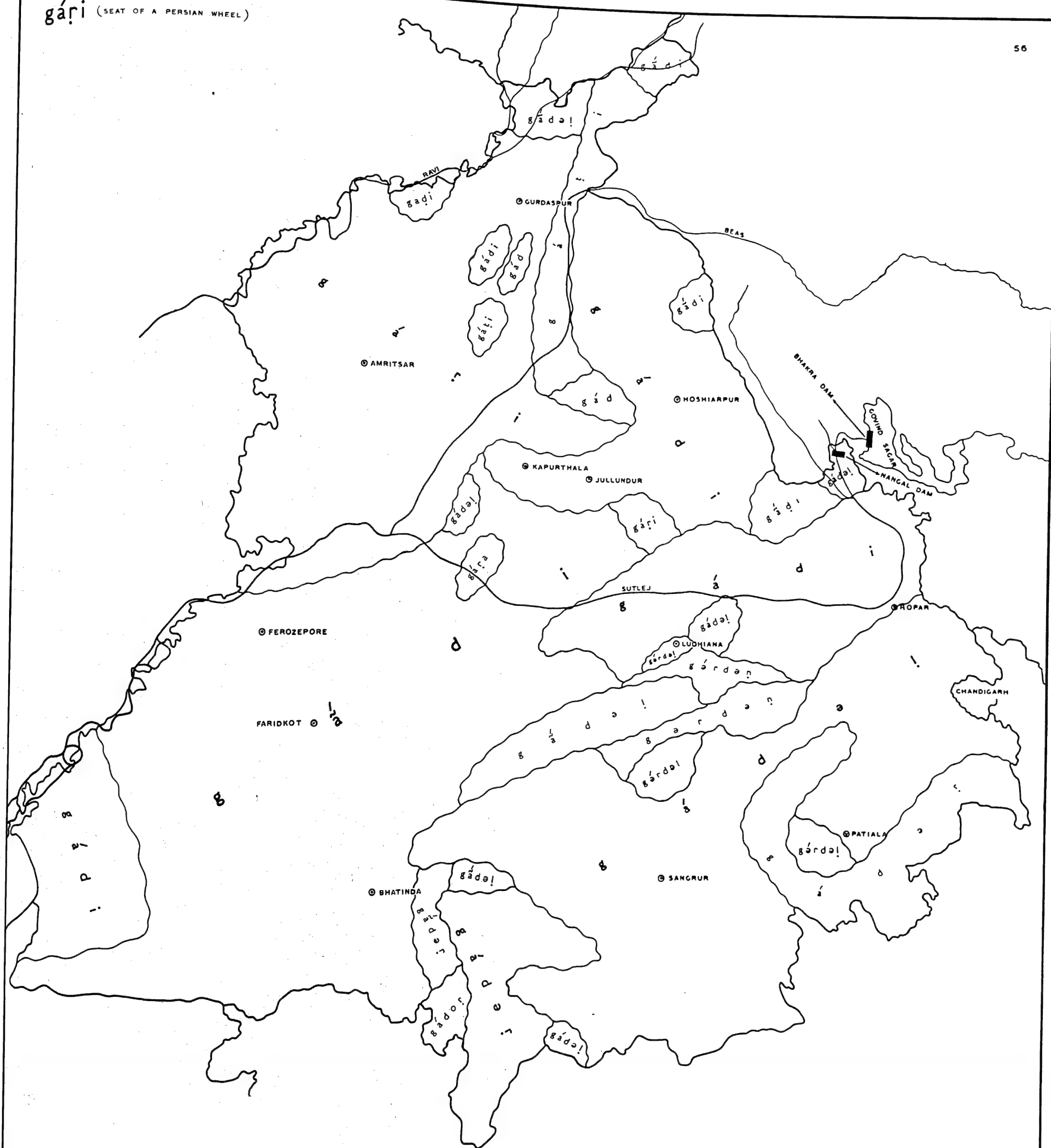


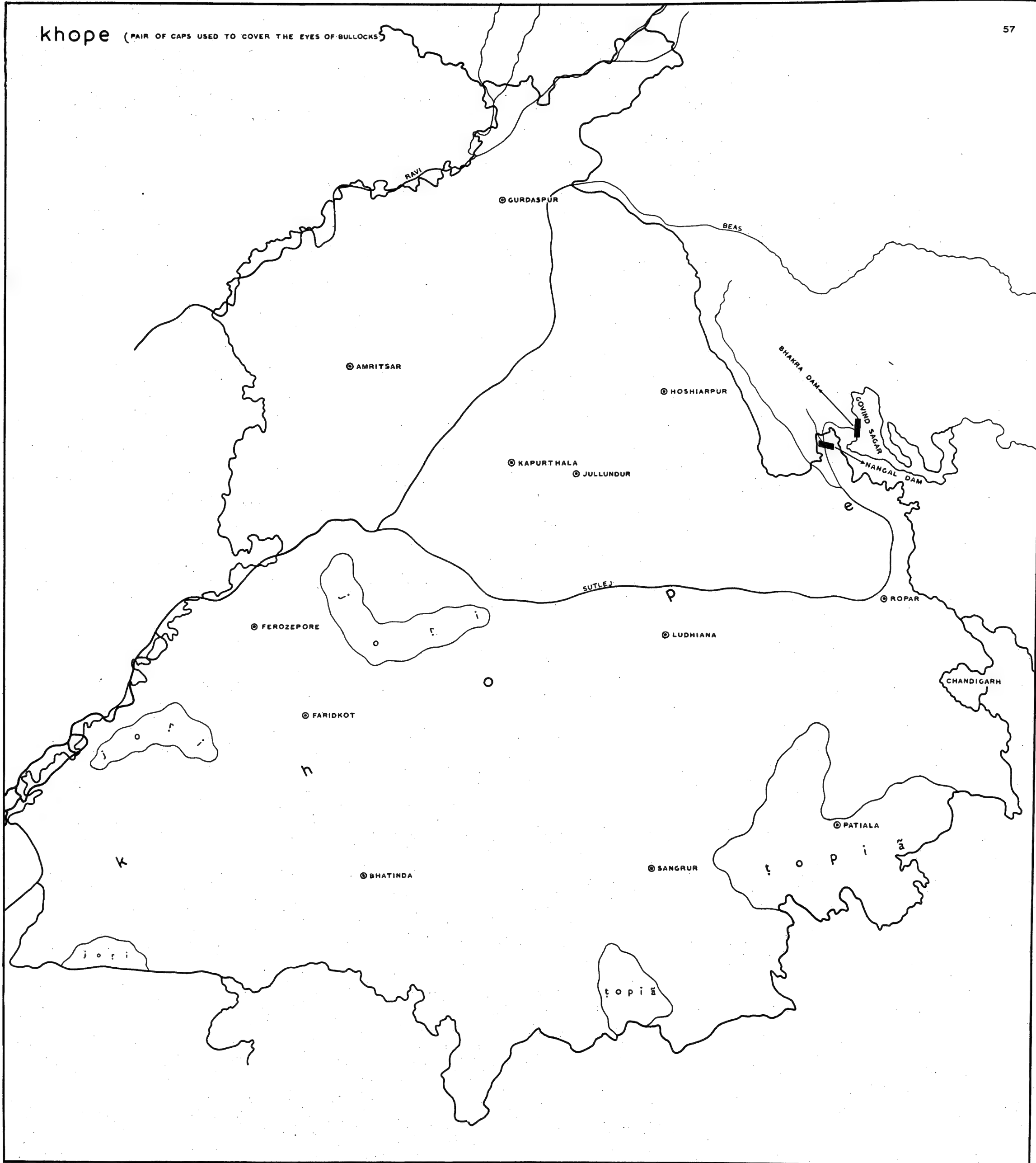


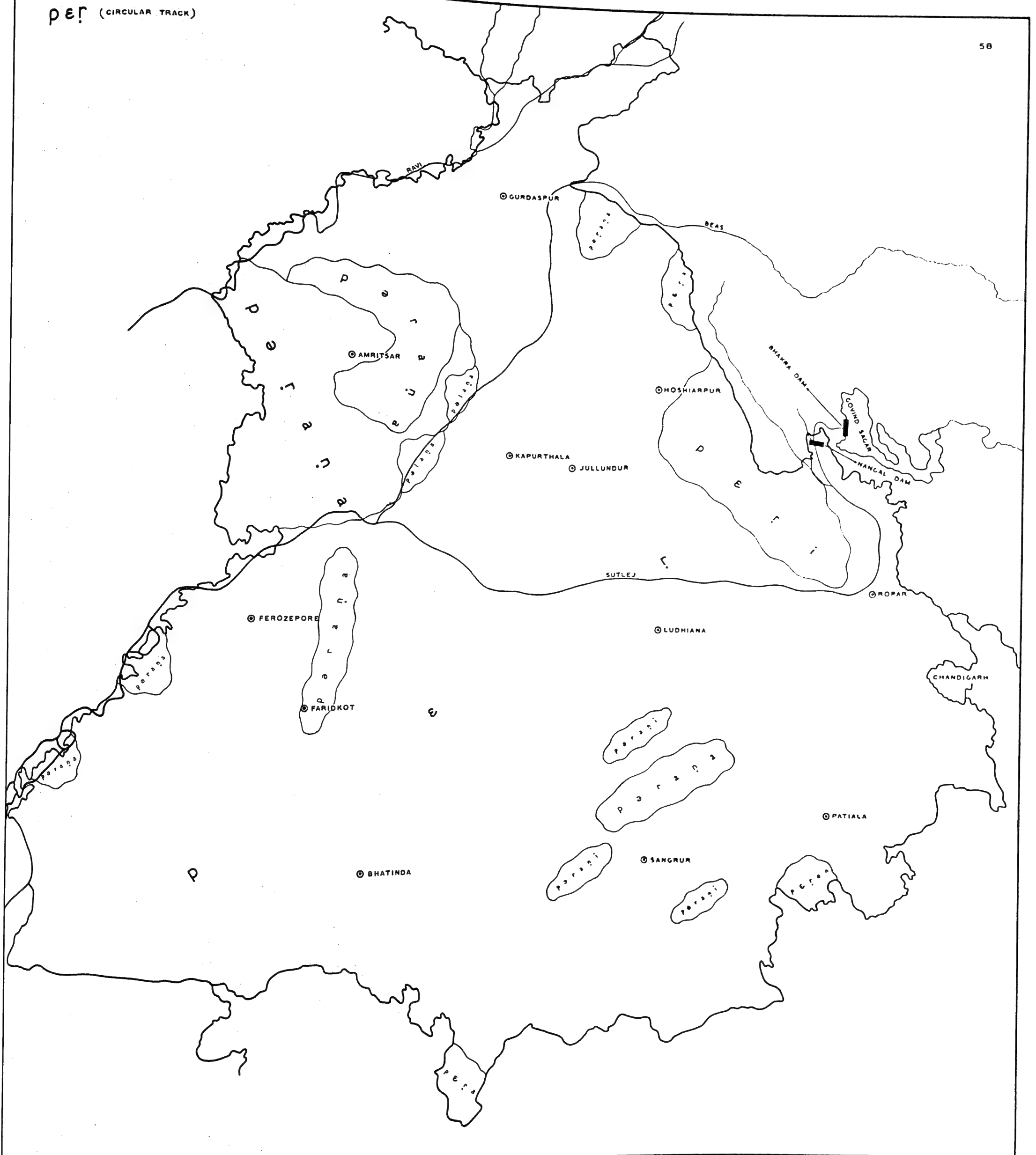


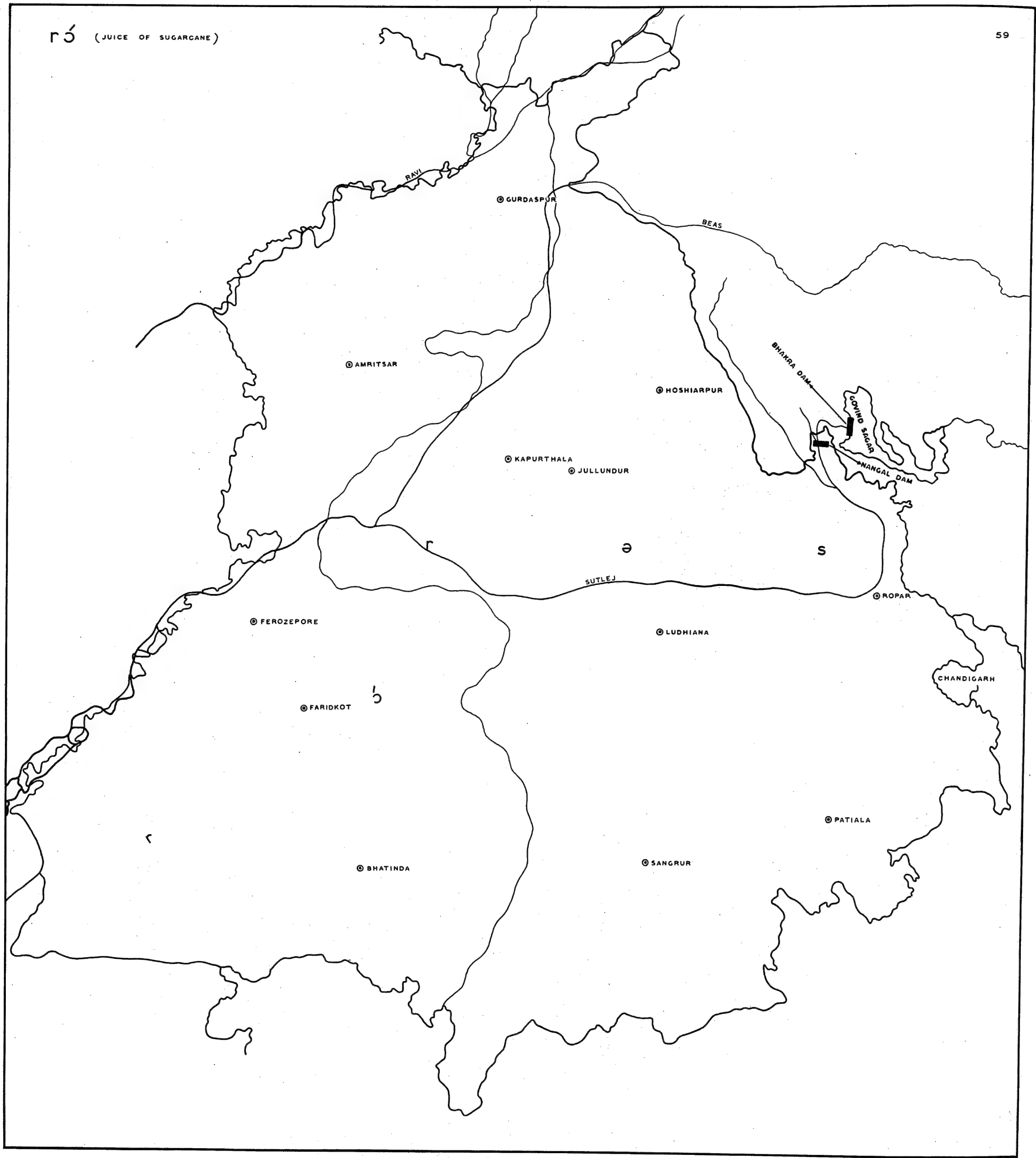


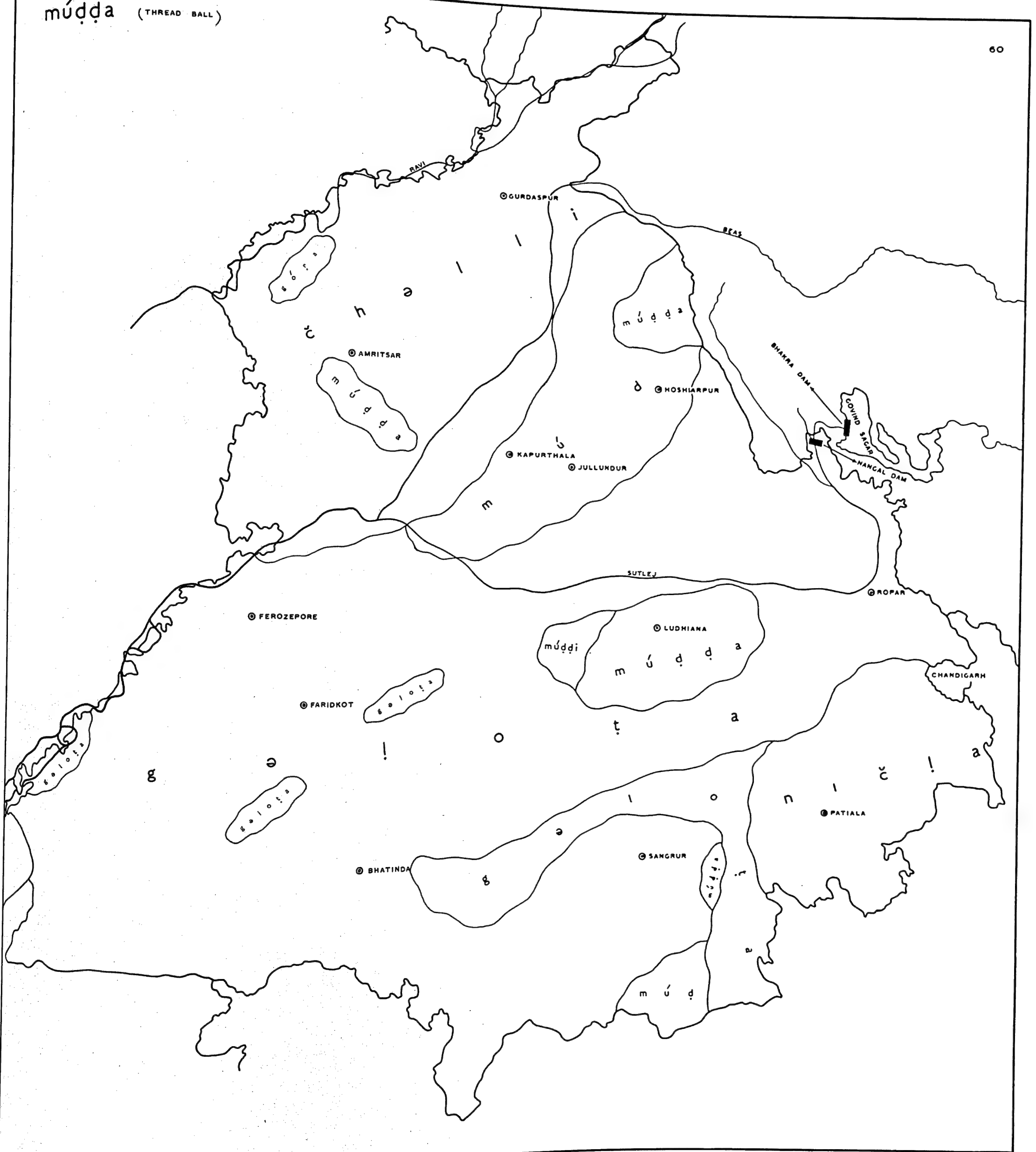


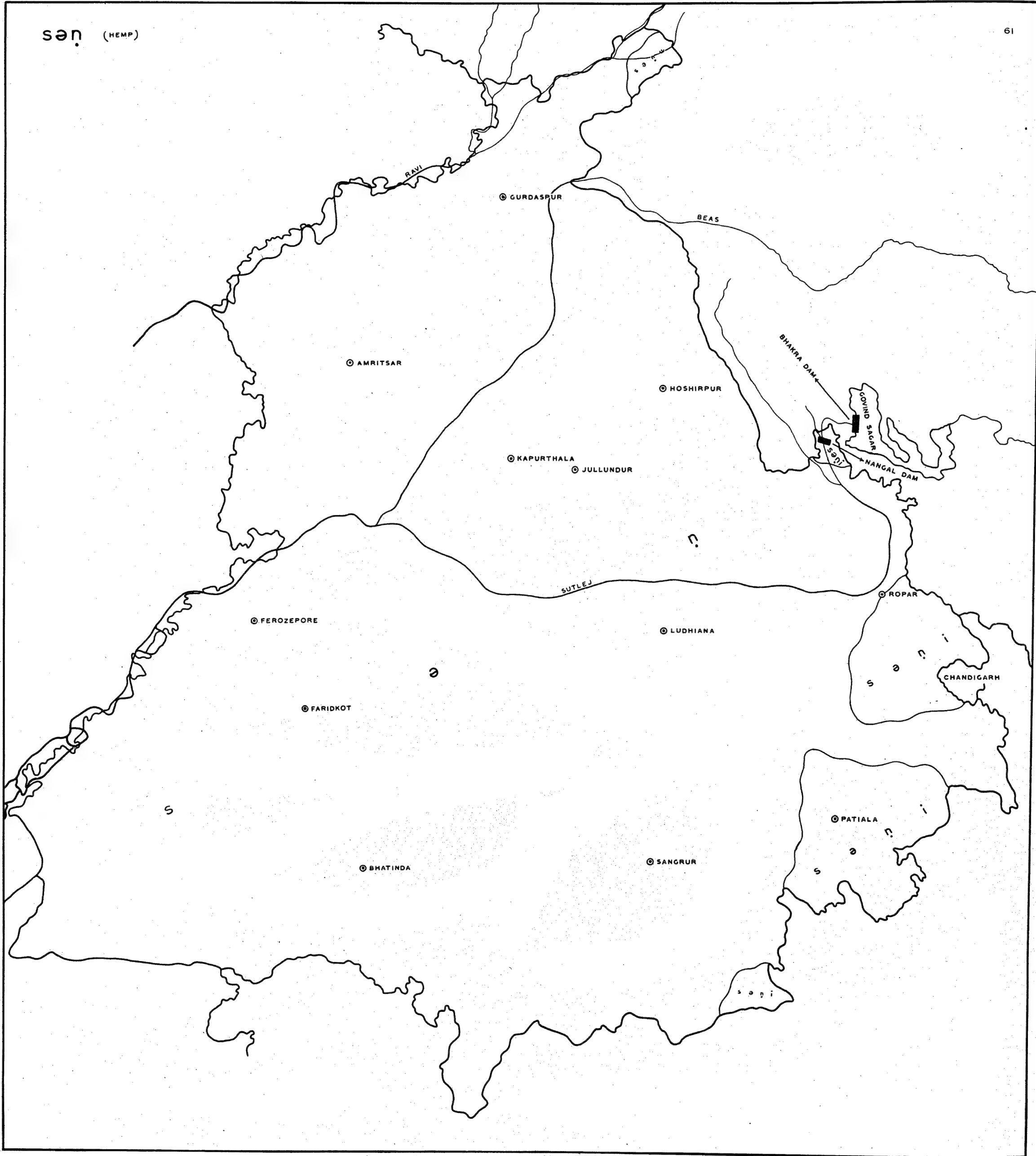


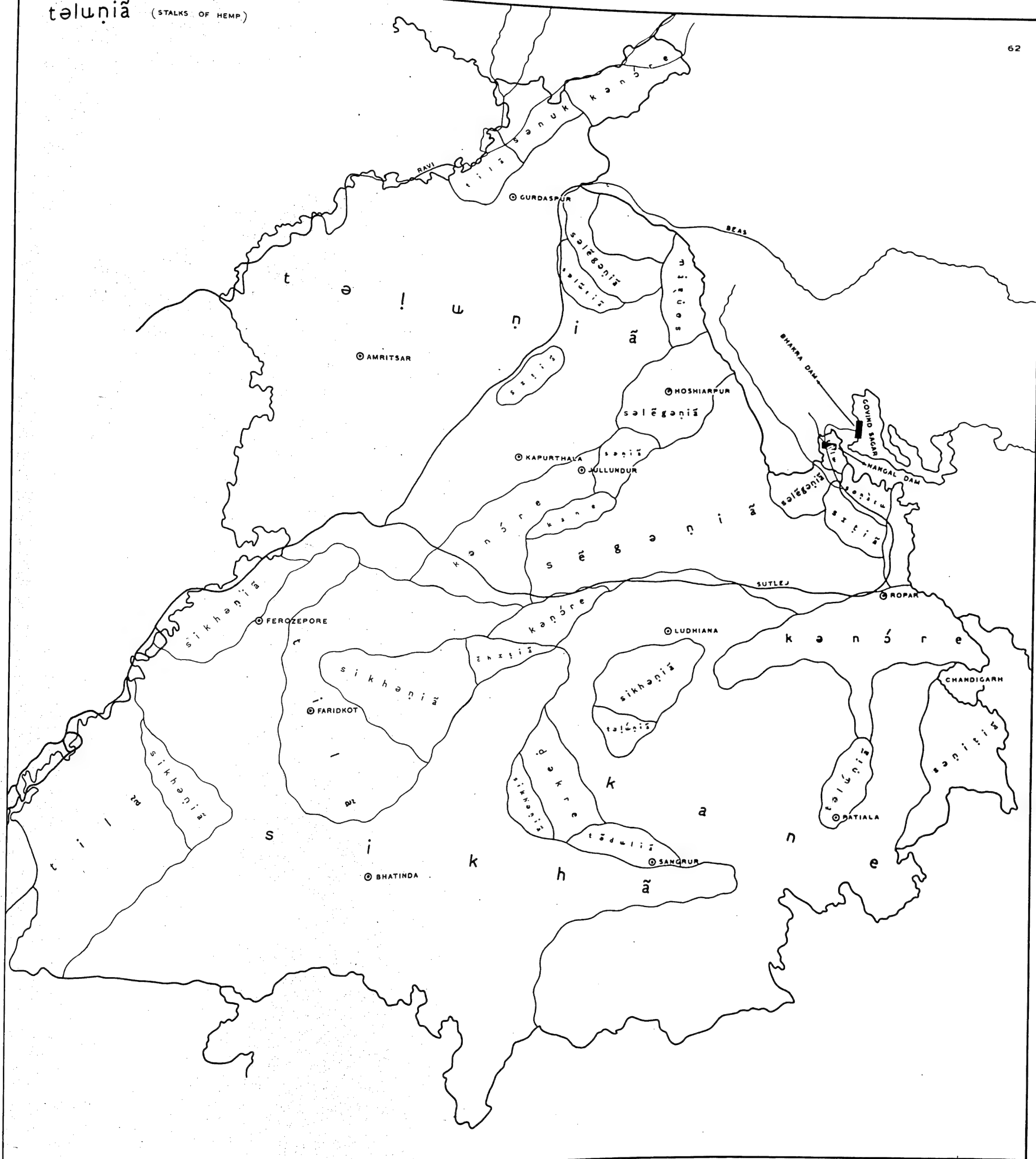


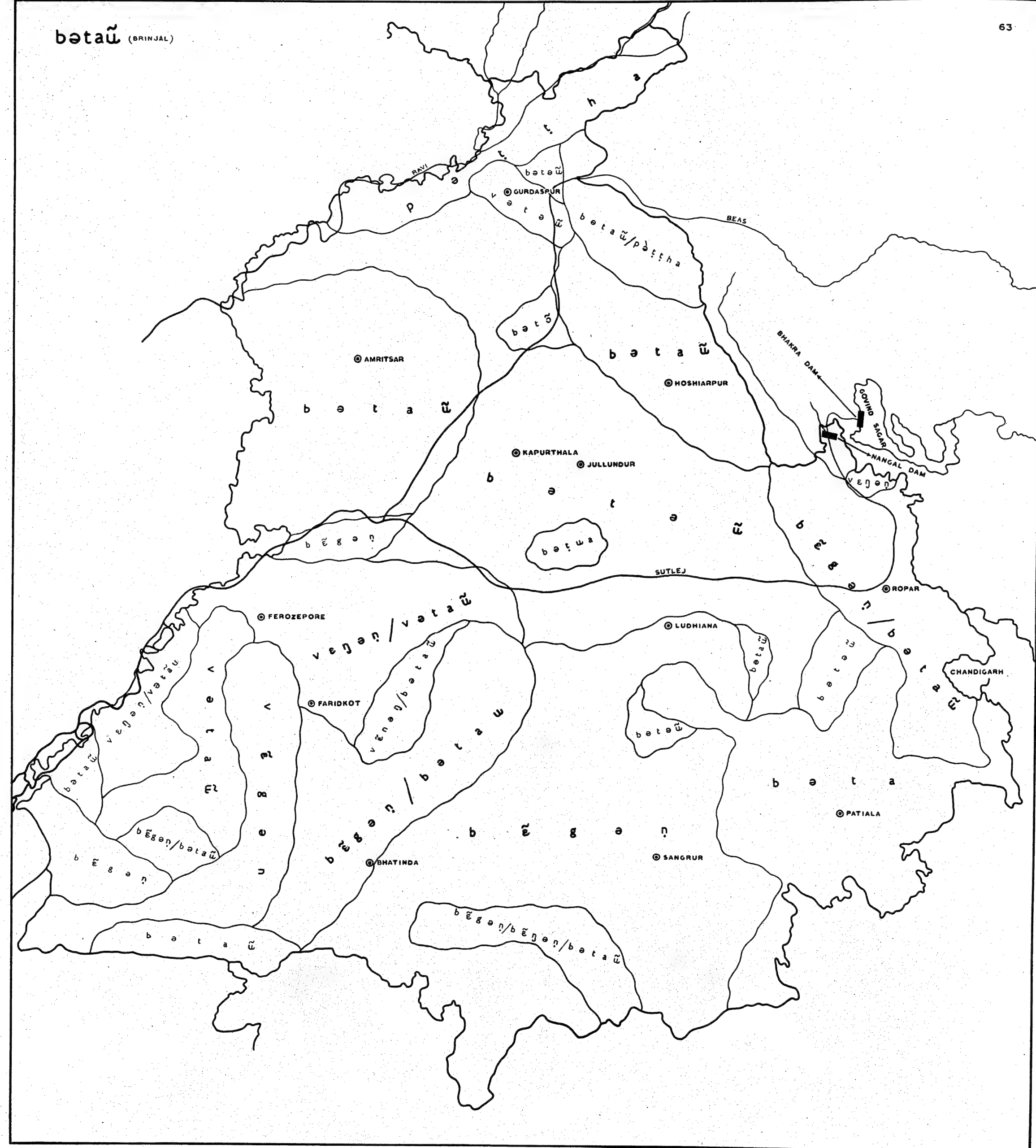


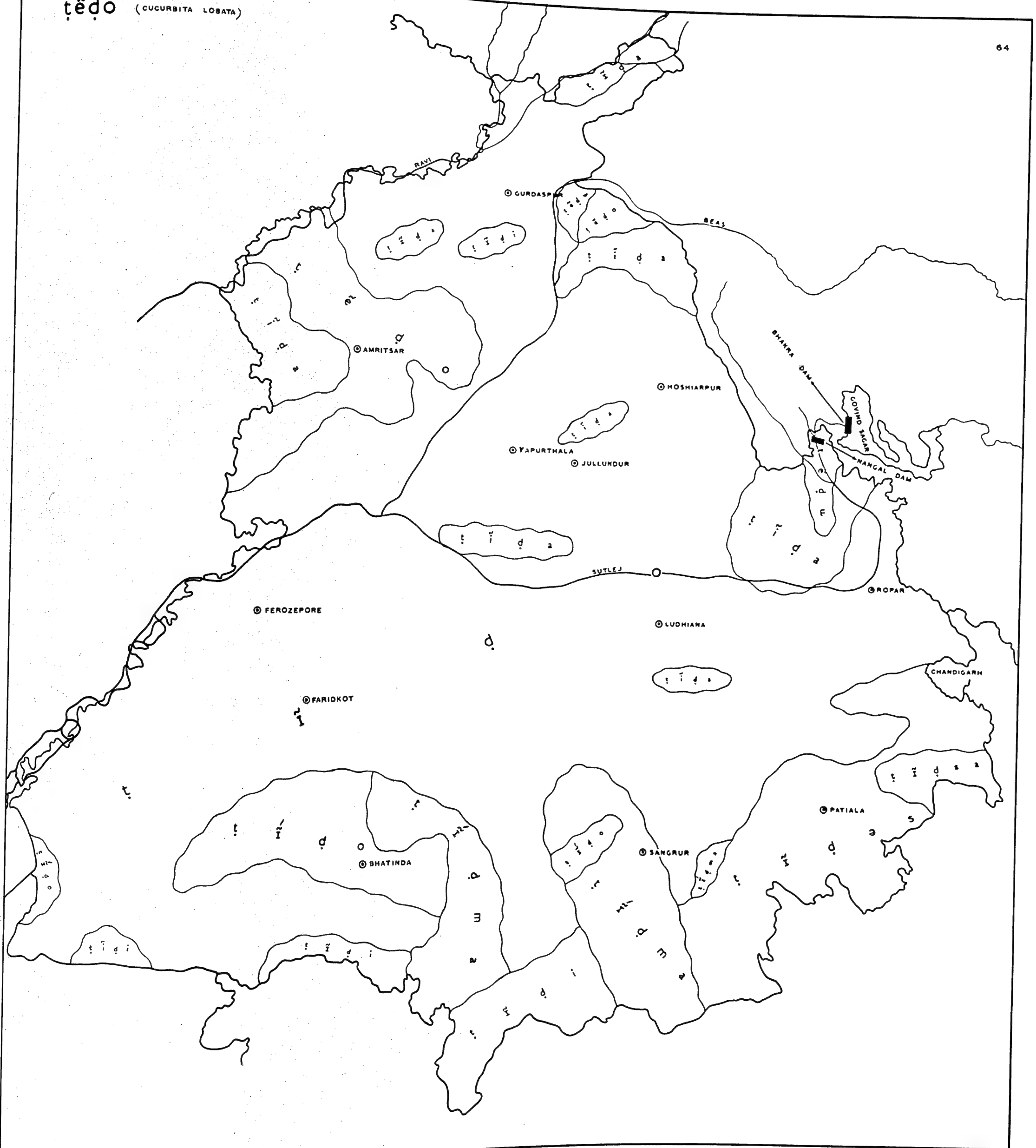


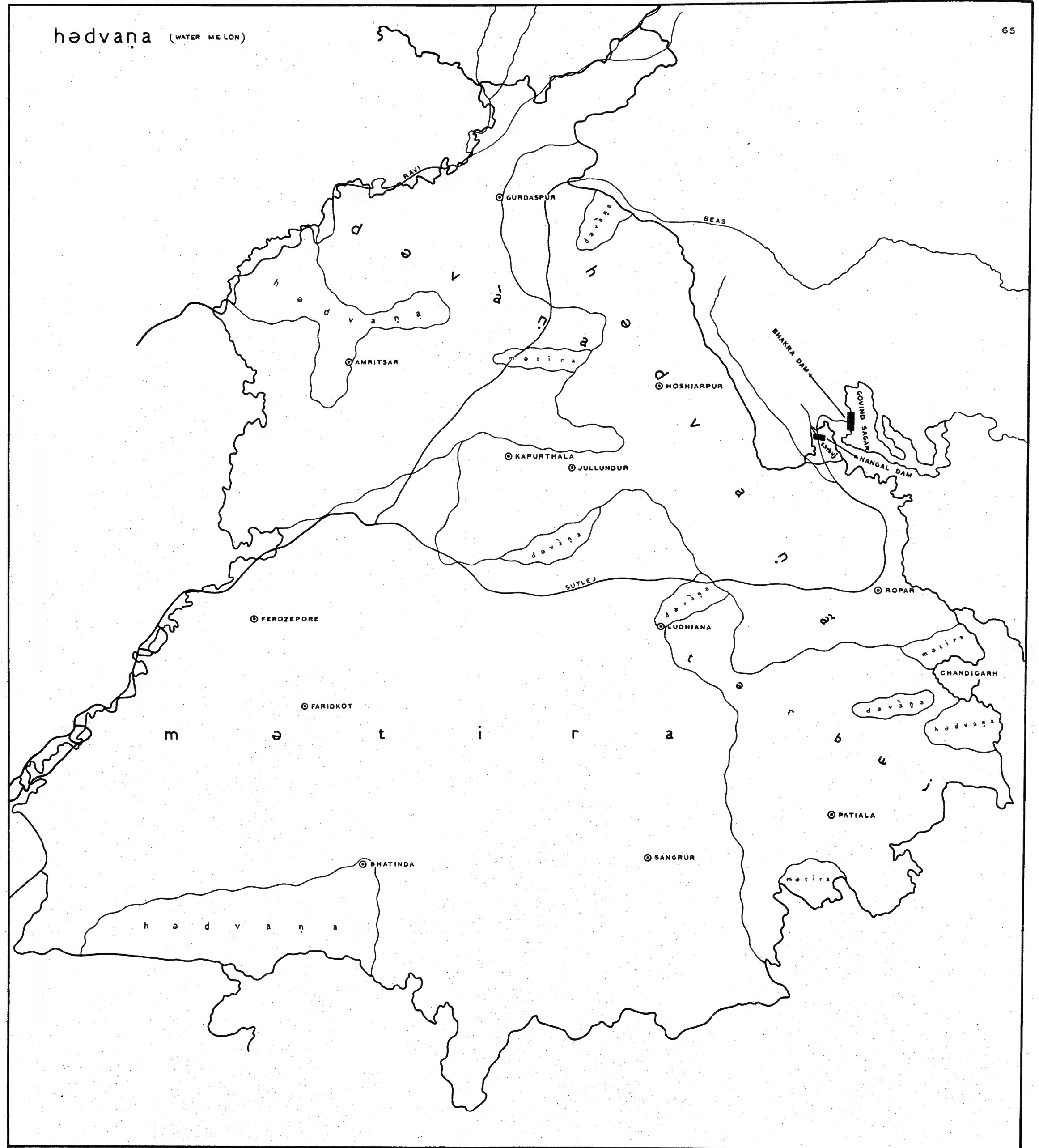


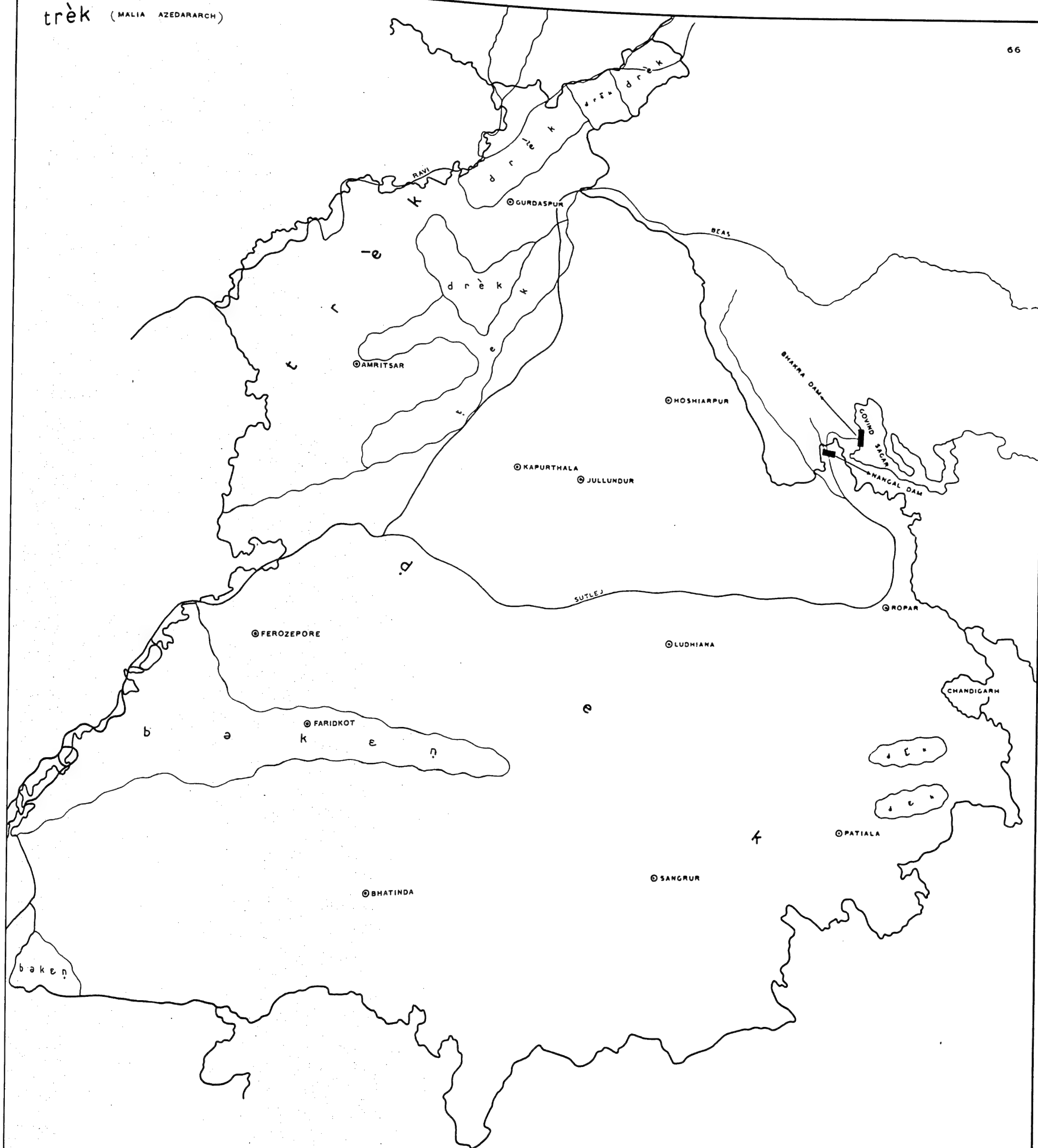


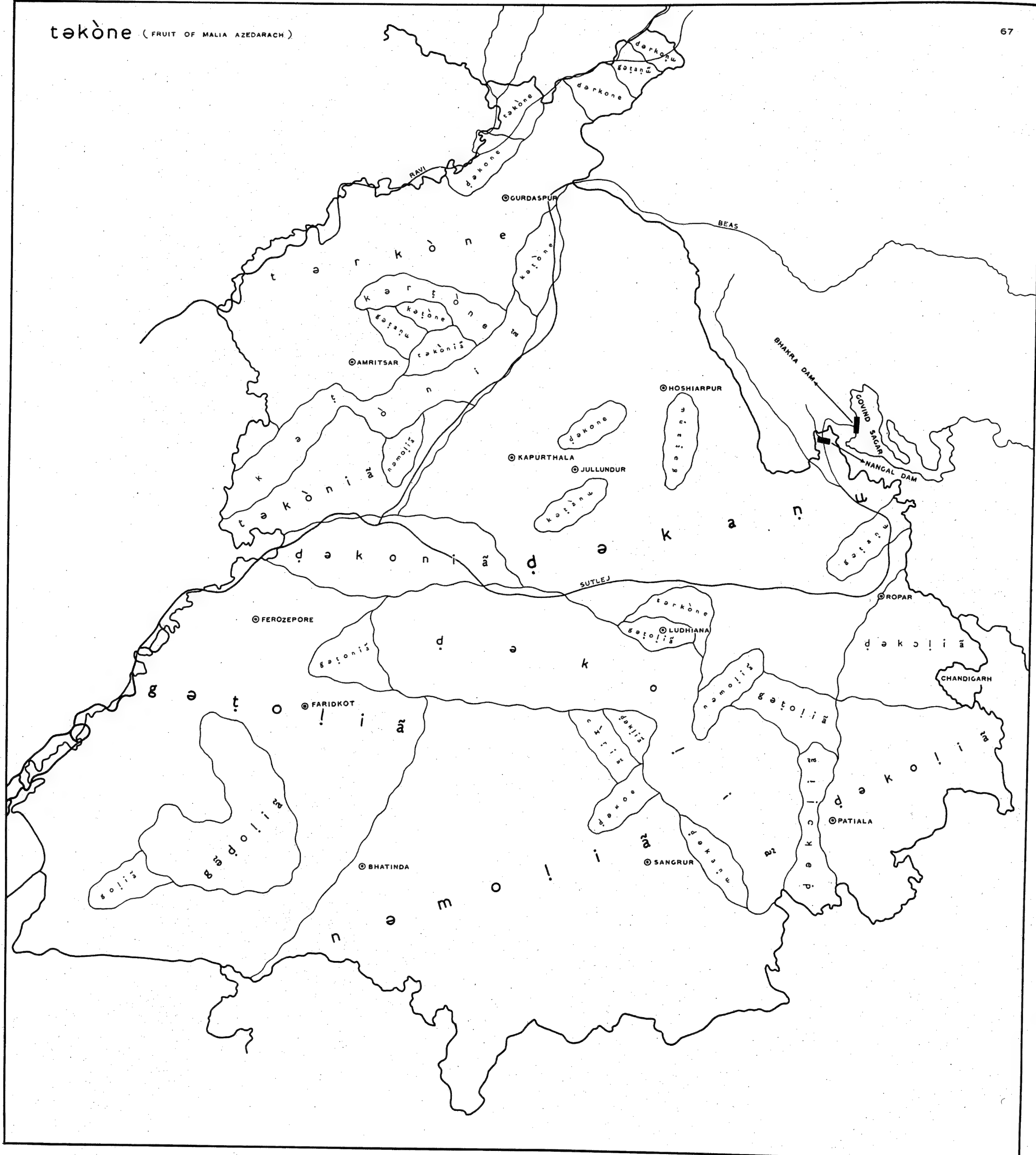


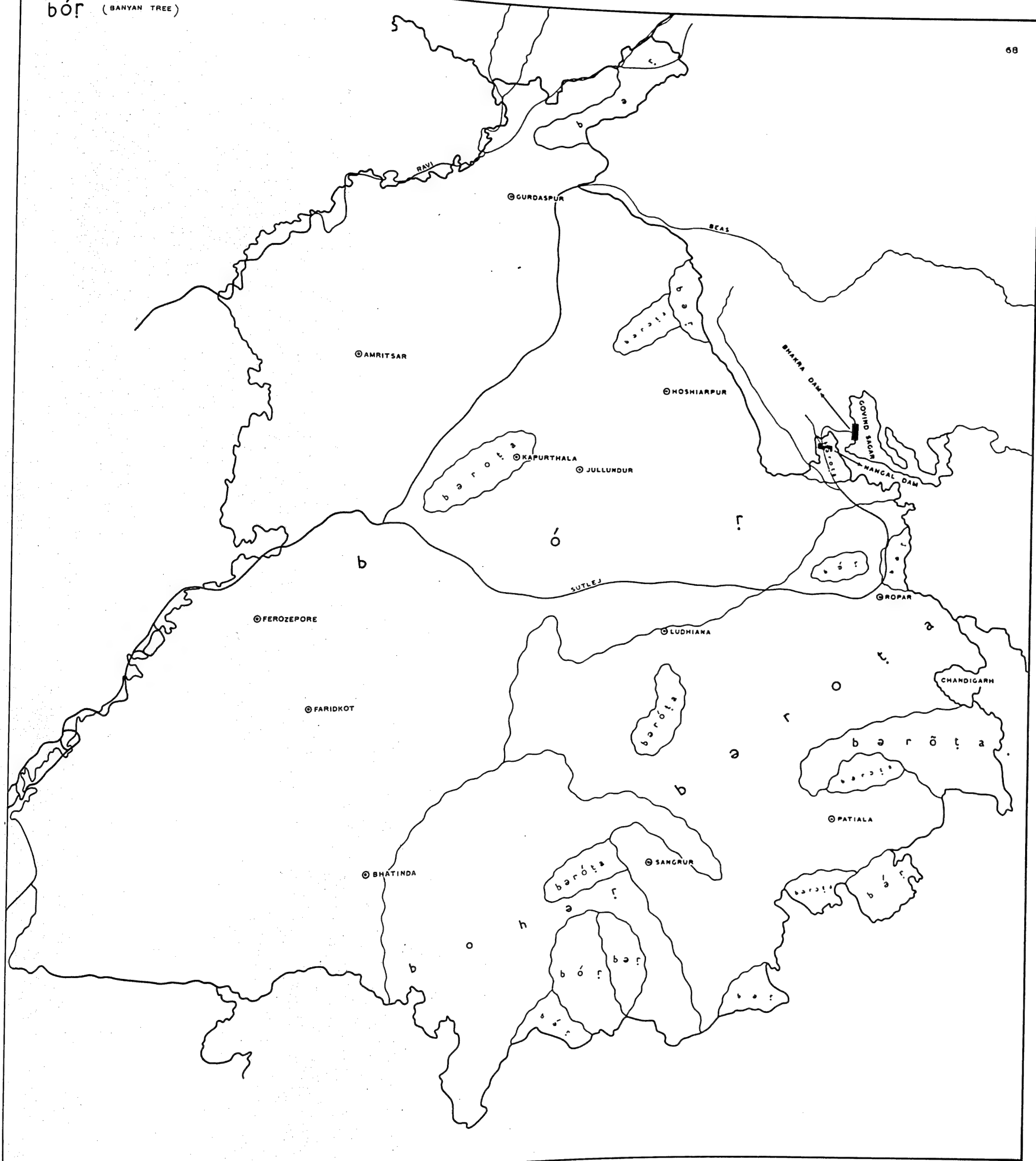


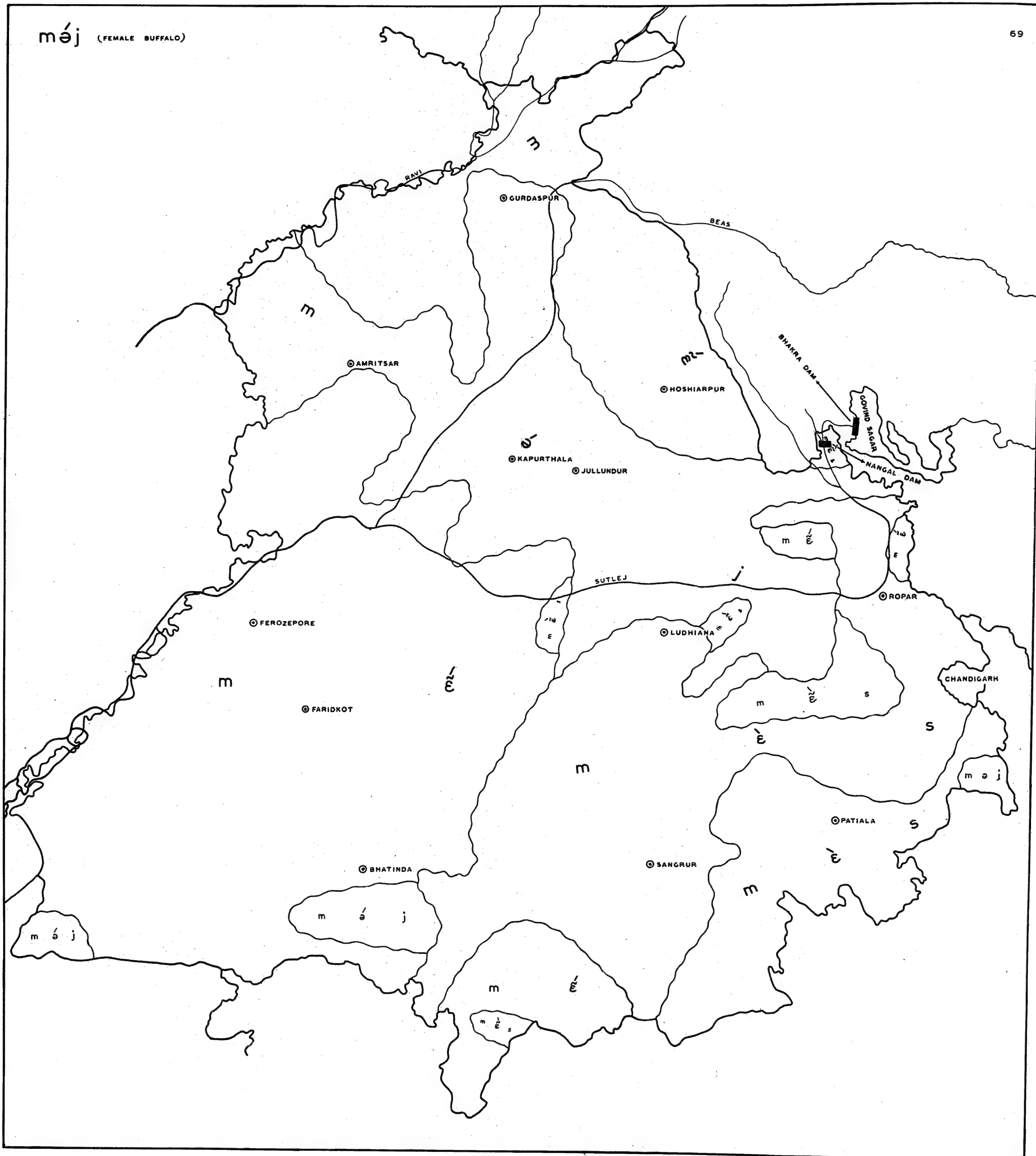


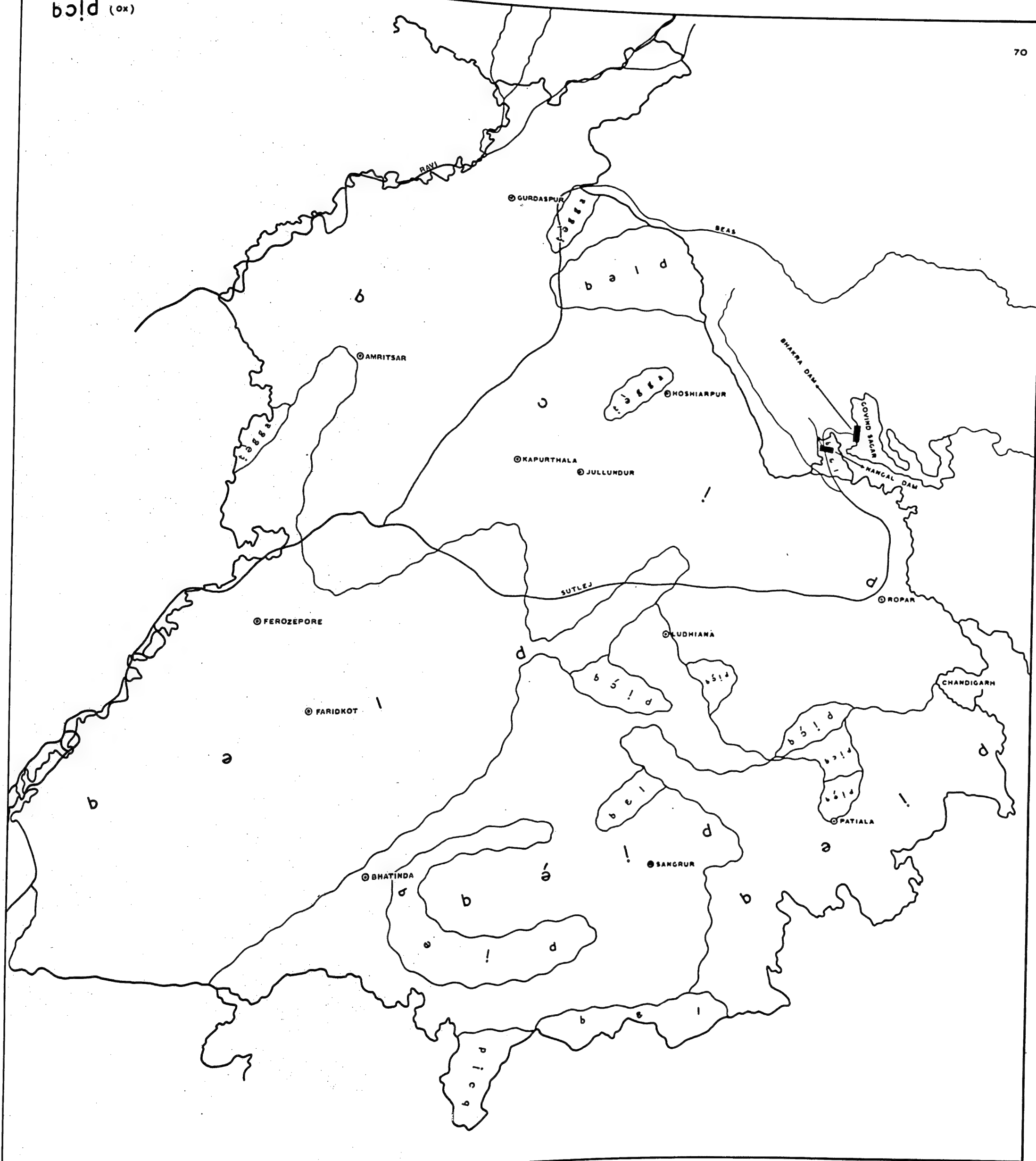


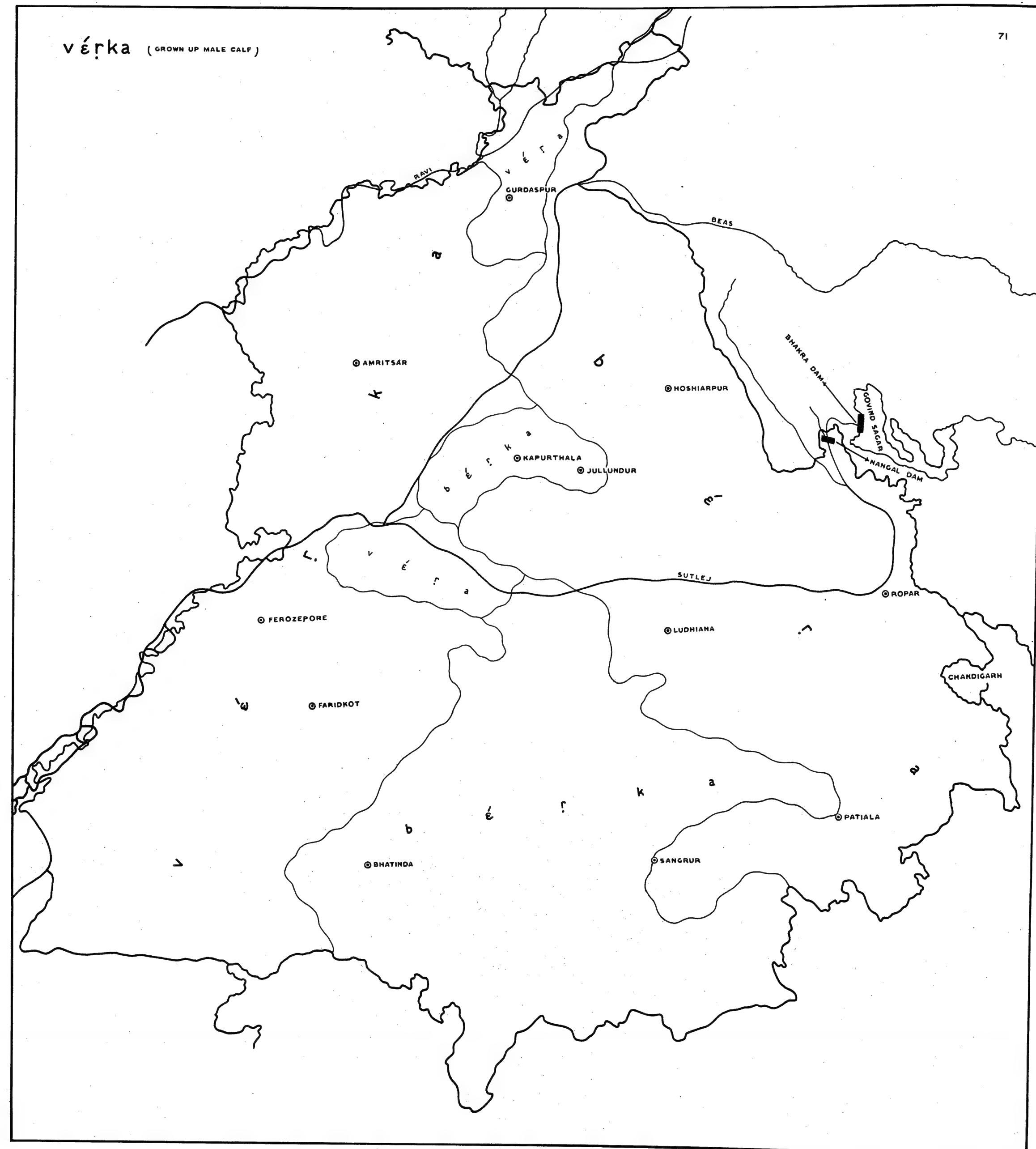


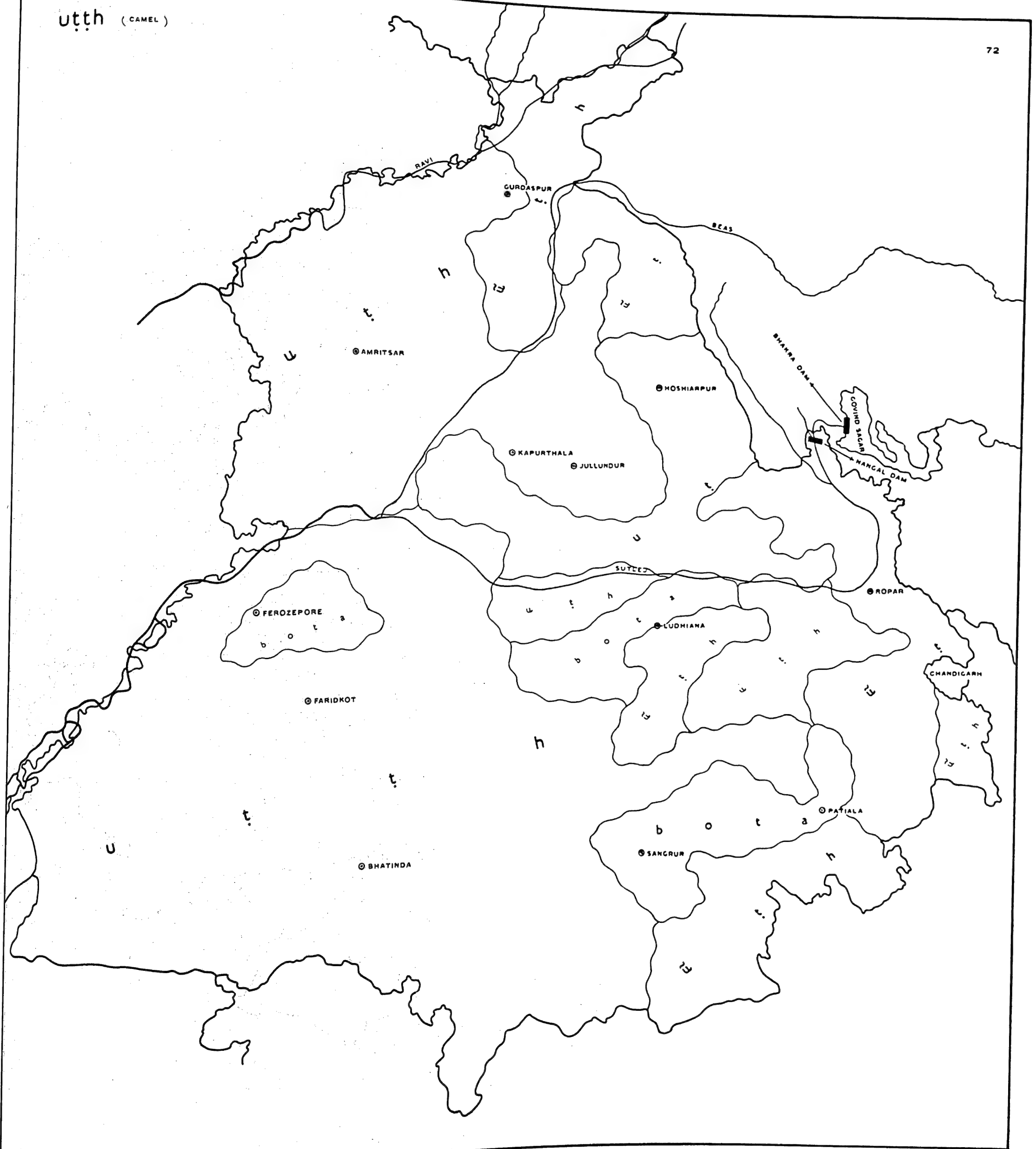


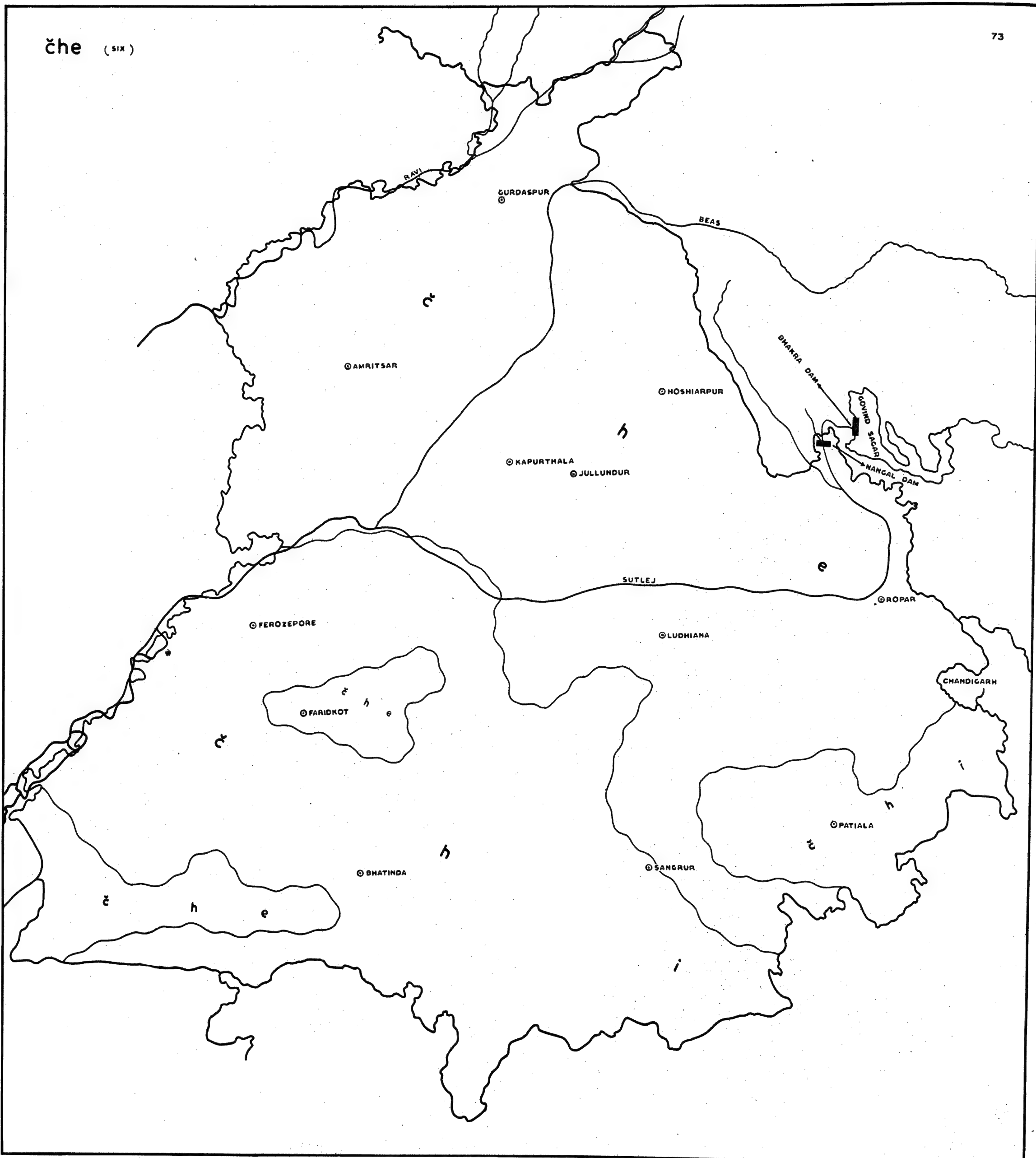


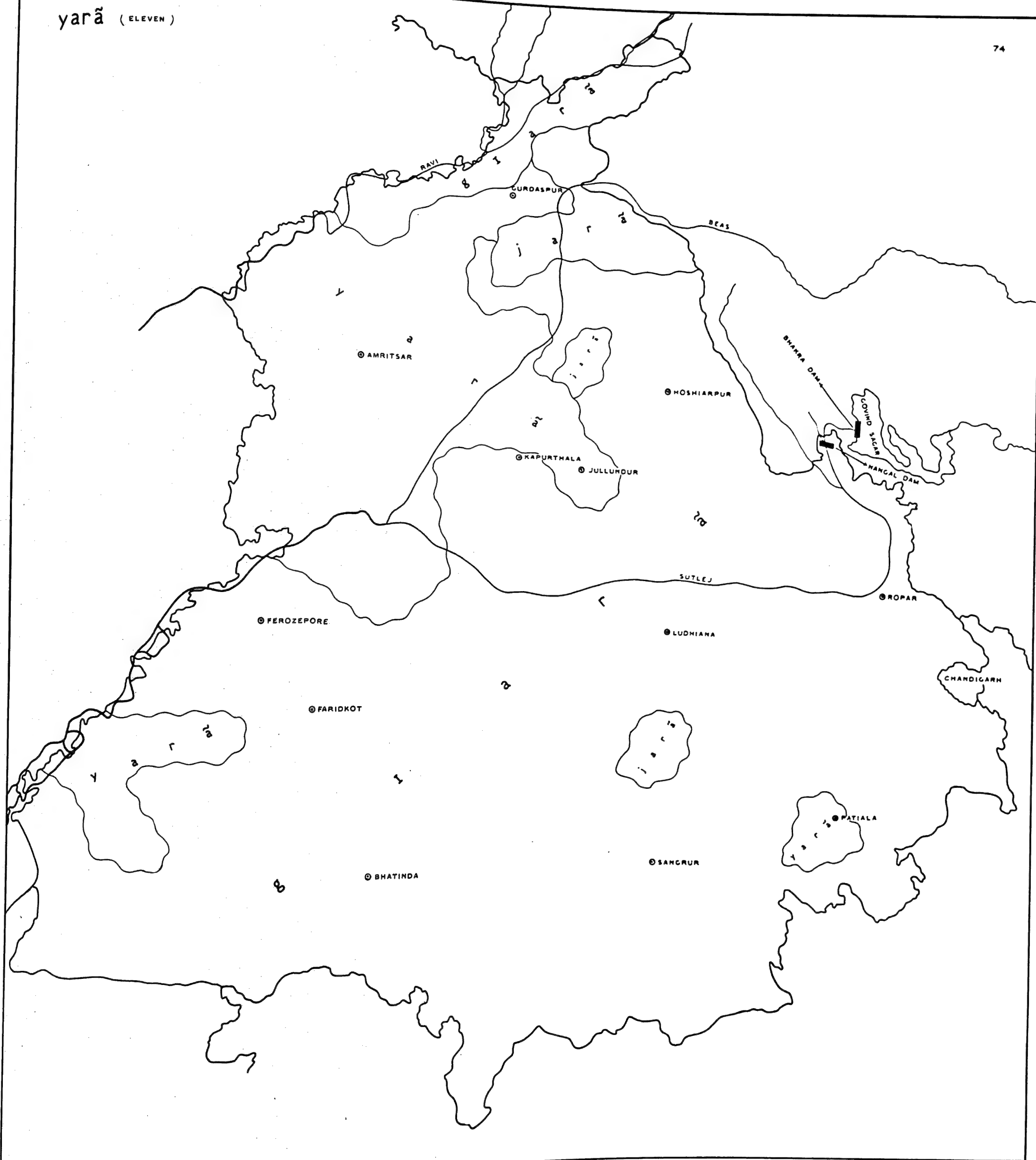


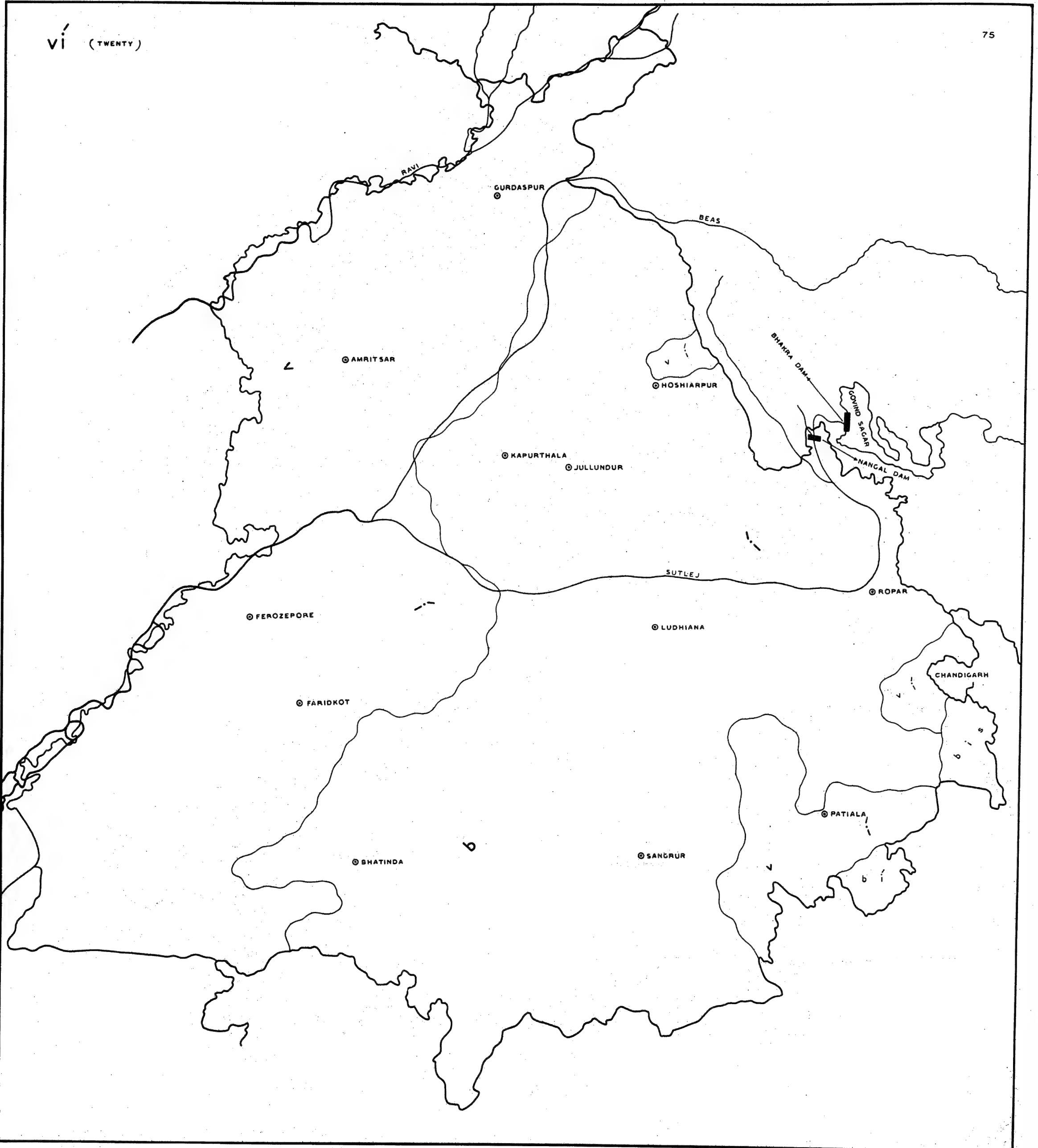


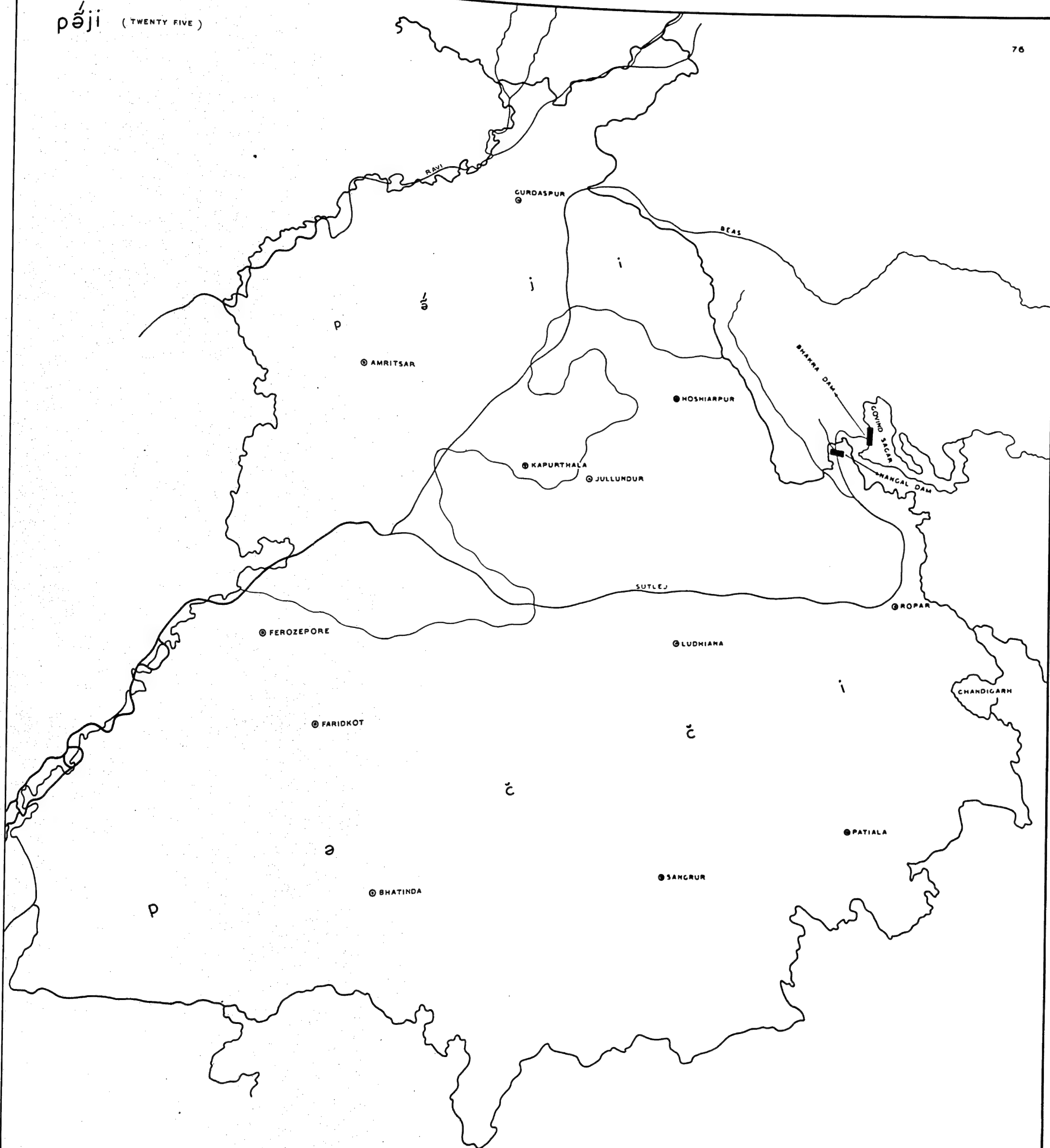


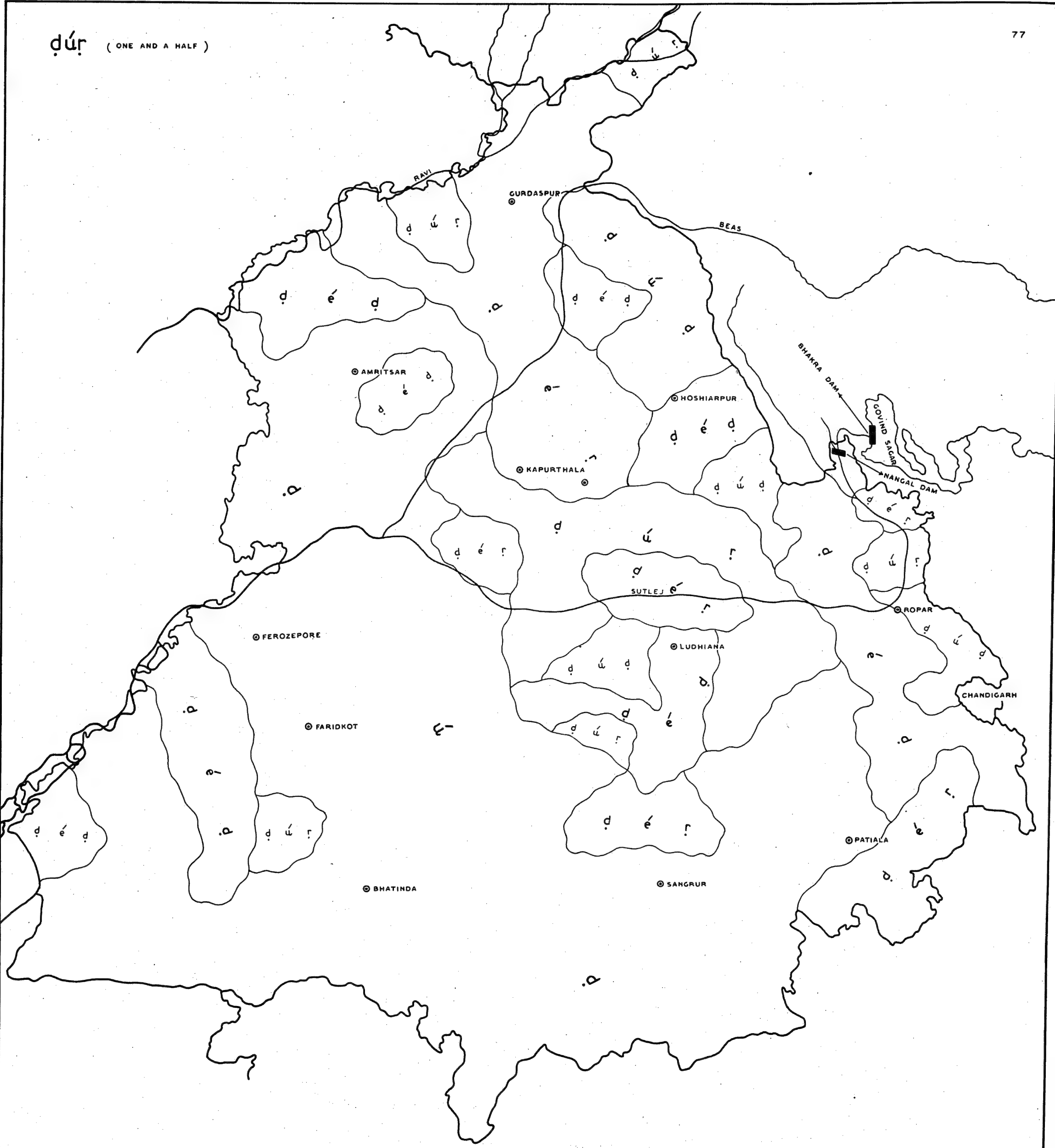


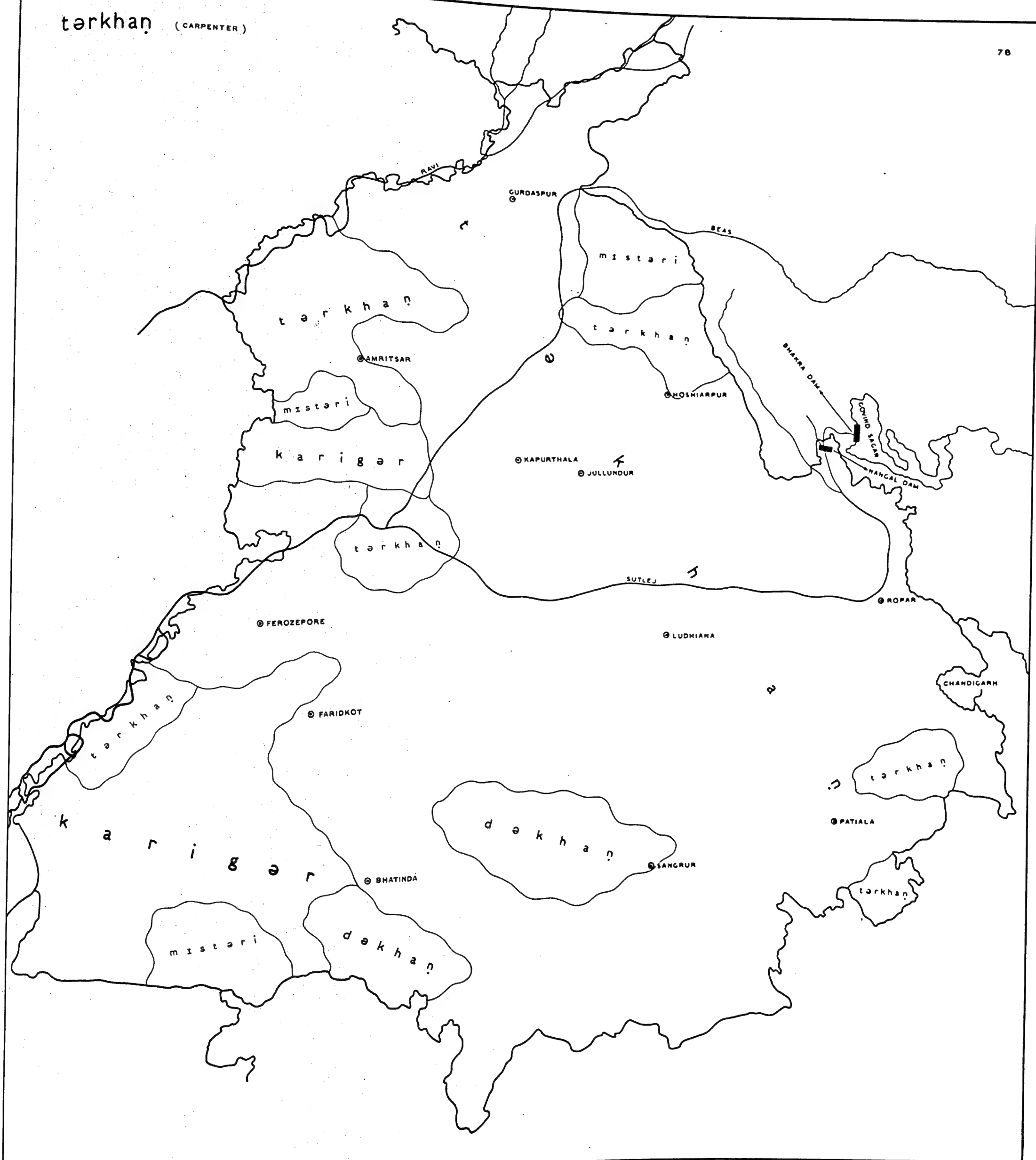


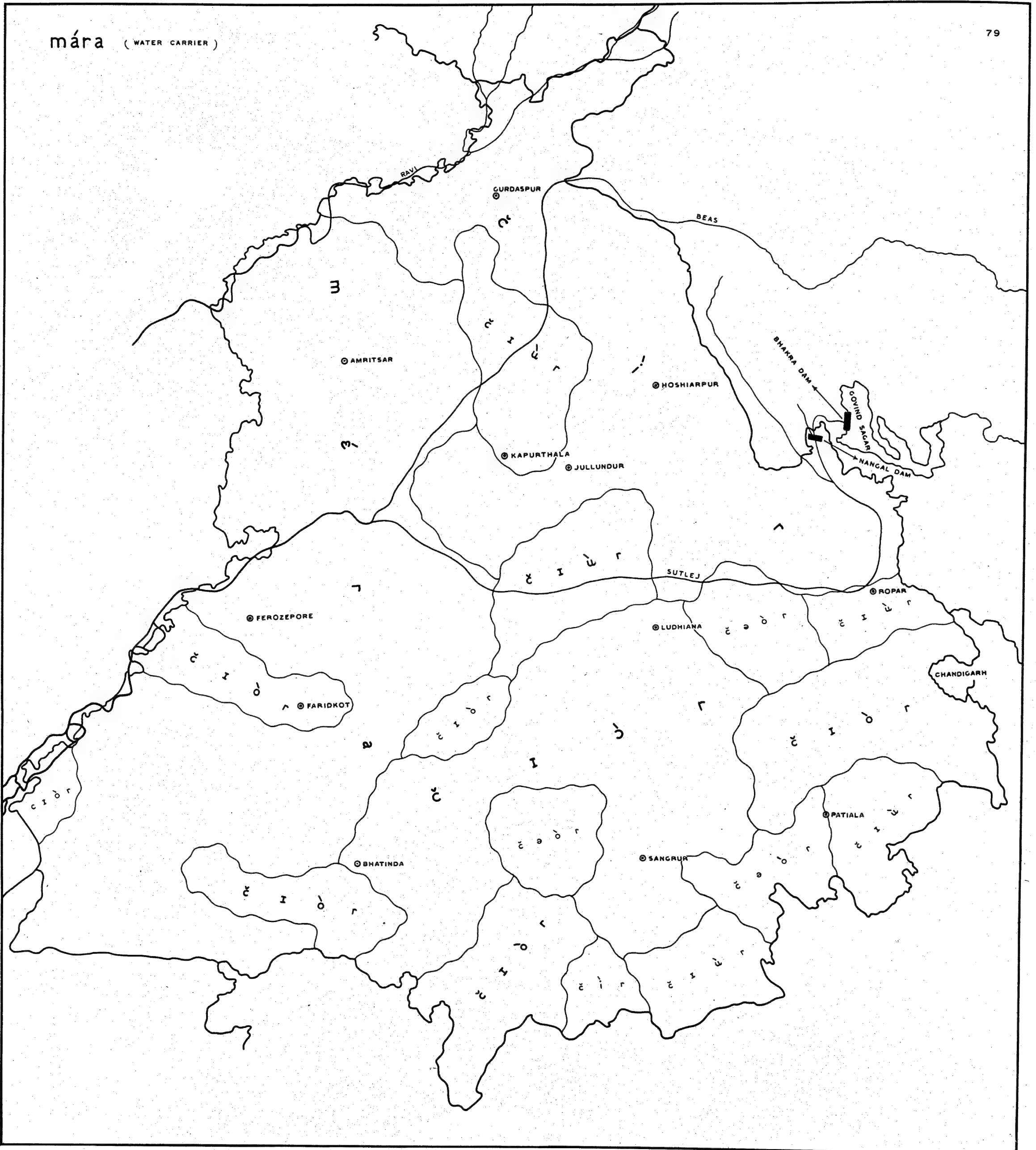


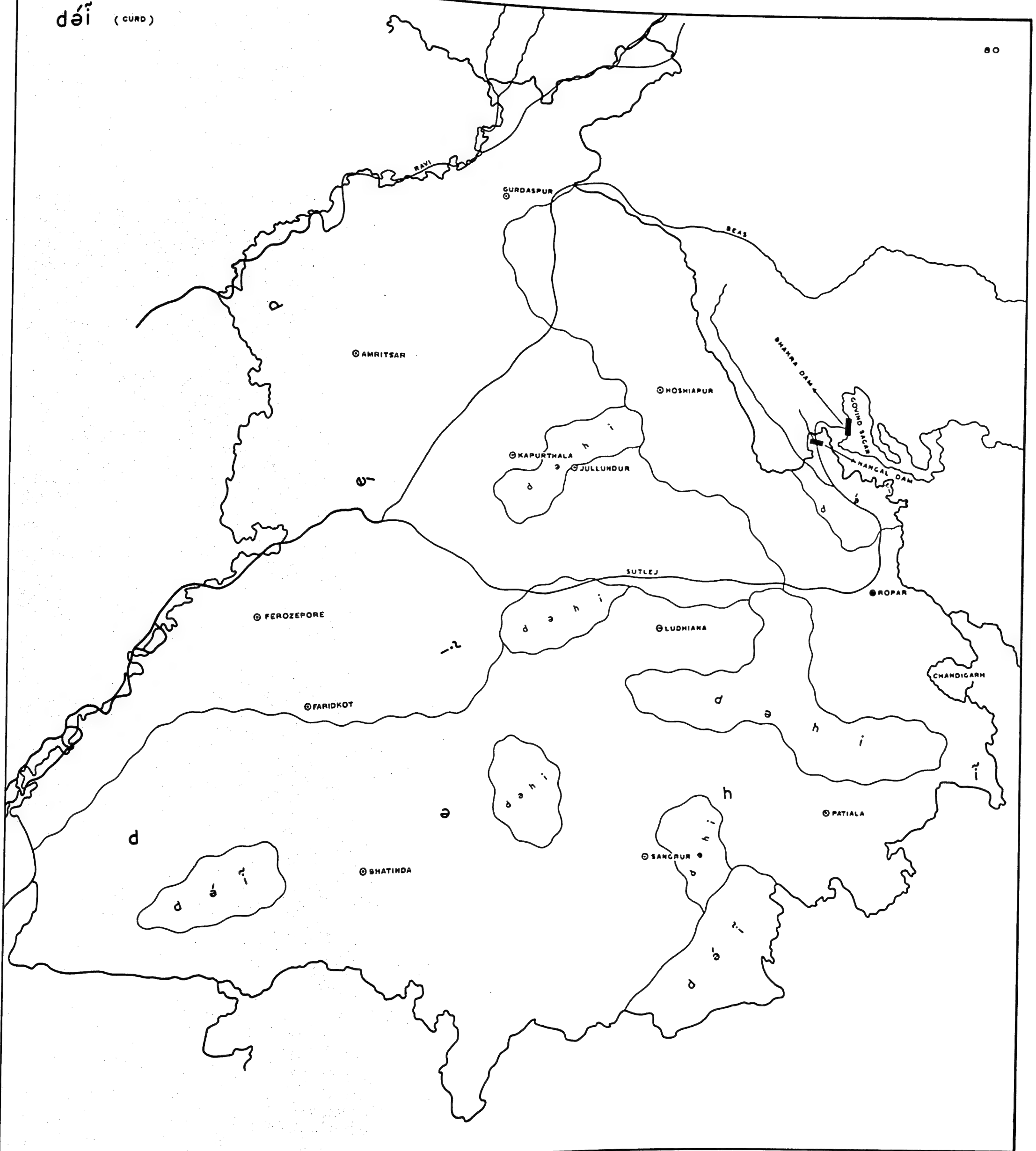












čhidḍi (THICK RESIDUE OF BUTTER MILK)

